

Piano • Vocal • Guitar



AVRIL LAVIGNE

the best damn thing







*Girlfriend*

*I C@n Do Better*



*Run@way*

*The Best Demn Thing*

*When You're Gone*

*Everything Beck But You*



*#ot*



*Innocence*

*I Don't #@ve to Try*

*One of Those Girls*



*Cont@giou\$*

*Keep #olding On*



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# GIRLFRIEND

Words and Music by AVRIL LAVIGNE  
and LUKASZ GOTTWALD

Moderately fast Rock

N.C.

Hey, hey, you, you, I don't like your girl - friend. No way, no way, I  
Hey, hey, you, you, I know that you like me. No way, no way, -

*mf*

think you need a new one. Hey, hey, you, you, I could be your girl - friend.  
no, it's not a se - cret. Hey, hey, you, you, I want to be your girl - friend.

D5 F#5 G5

N.C.

You're so fine, I want you



A5



mine, you're so de - li - cious. I think a - bout you all the time, you're so ad - dic - tive.

B5



G5



Don't you know what I could do to make you feel al - right, — al - right, — al - right, —

D5



— al - right, — al - right? — Don't pre - tend, I think you know I'm damn pre - cious.

A5



B5



And hell yeah, I'm the moth - er - \*\*\*\* - in' prin - cess. I can tell you like me



G5



too and you know I'm — right, — I'm — right, — I'm — right, — I'm — right, — I'm — right.

B5



F#sus



She's like so what - ev - er. You could do

Asus2



so much bet - ter. I think we should get to - geth - er now —

G5



A5



D5




A5



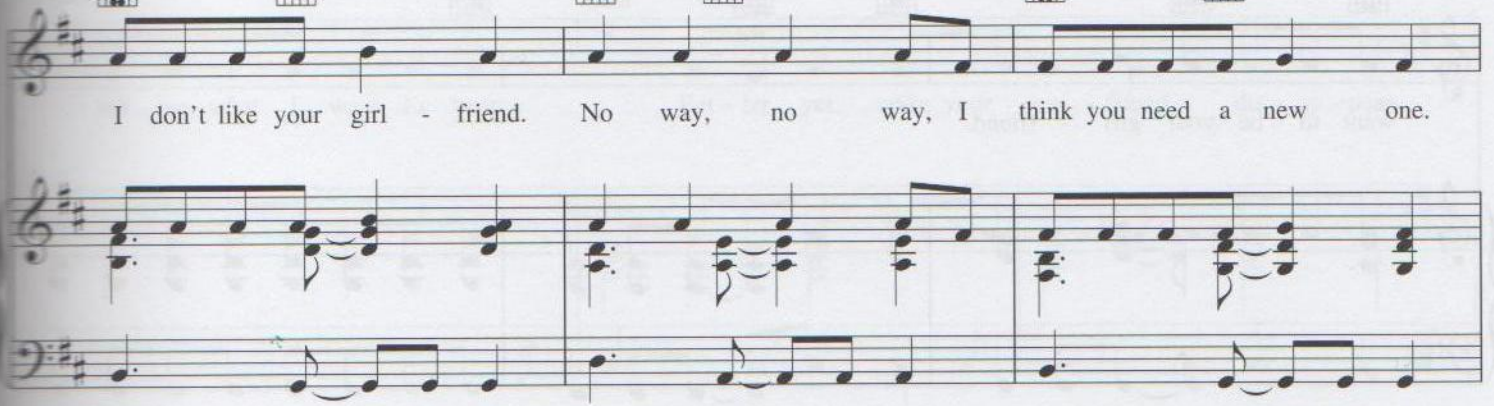
and that's what ev - 'ry - one's talk-in' a - bout. Hey, hey, you, you,




B5 G5 D5 A5 B5 G5



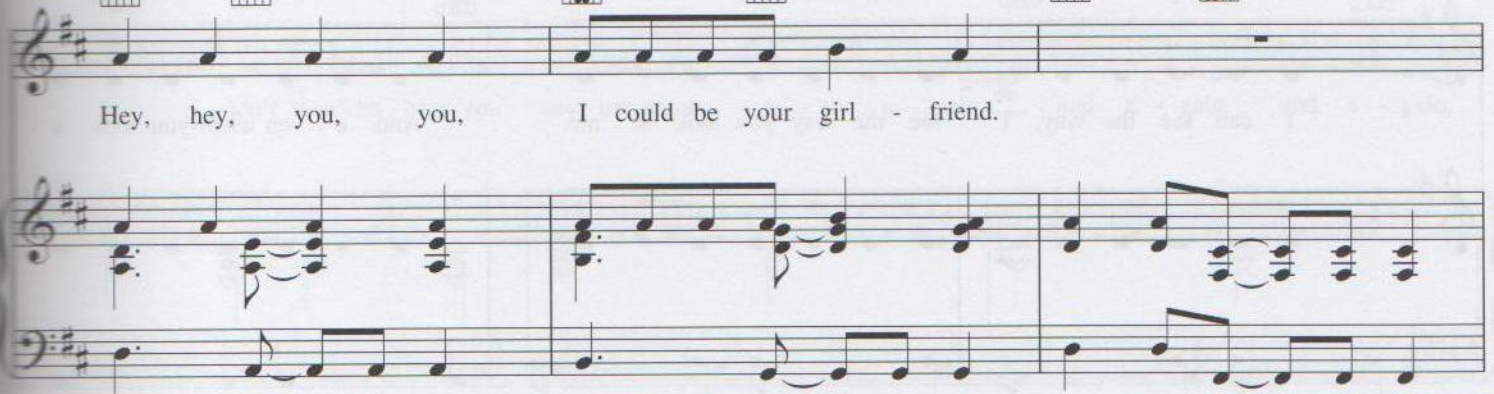
I don't like your girl - friend. No way, no way, I think you need a new one.




D5 A5 B5 G5 D5 F#5



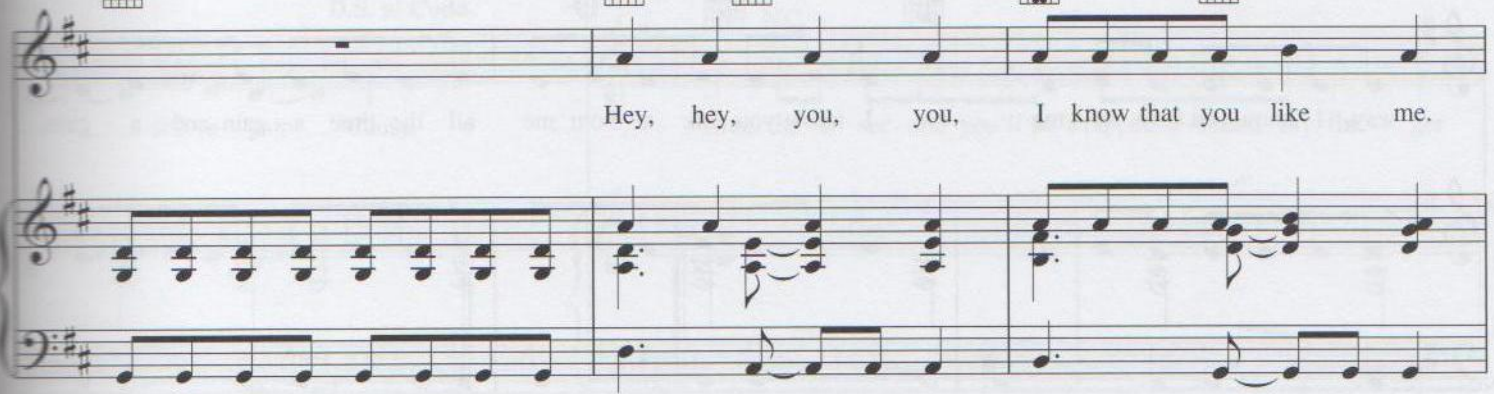
Hey, hey, you, you, I could be your girl - friend.



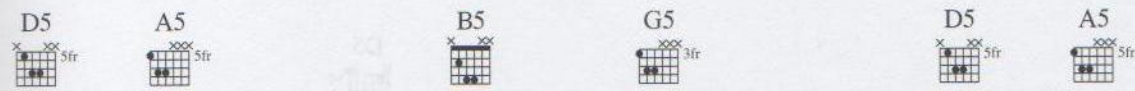
G5 D5 A5 B5 G5



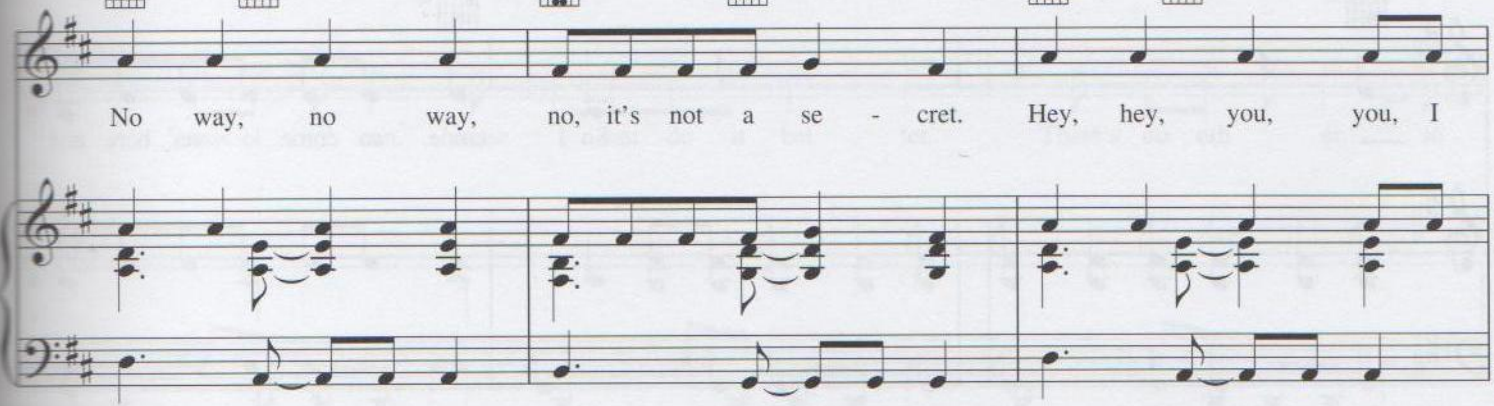
Hey, hey, you, you, I know that you like me.



D5 A5 B5 G5 D5 A5



No way, no way, no, it's not a se - cret. Hey, hey, you, you, I







To Coda

want to be your girl - friend.

I can see the way, I see the way you look at me. And e - ven when you look a -

way, I know you think of me. I know you talk a - bout me all the time a - gain and a - gain. -

So come, so come o - ver here and



A5



tell me what I want to hear. Bet - ter yet, make your girl - friend dis - ap - pear.

B5



G5



I don't wan - na hear you say her name ev - er a - gain, — and a - gain, — and a - gain, —

D.S. al Coda

— and a - gain. — 'Cause.

CODA

D5



N.C.

Uhh, in a sec - ond you'll be wrapped a - round my fin - ger

'cause I — can, 'cause I can do it bet - ter. There's no oth - er, so



when's it gon - na sink in? She's so stu - pid, what the hell were you think - in'?

Hey, hey, you, you, I don't like your girl - friend. No way, no way, I

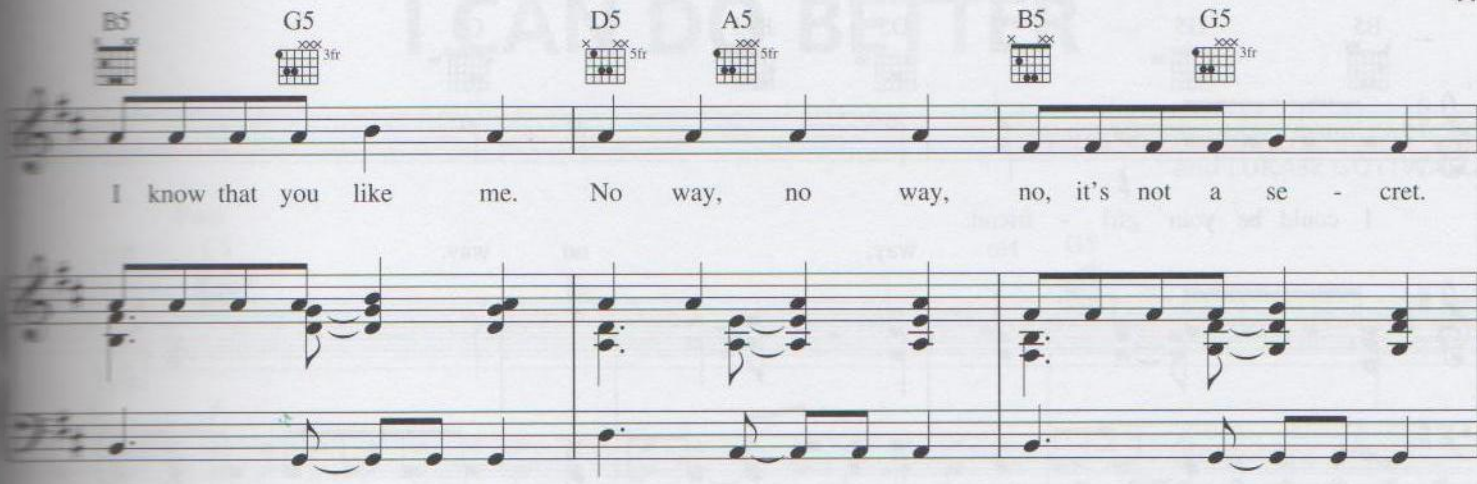
think you need a new one. Hey, hey, you, you, I could be your girl - friend.

No way, no way. Hey, hey, you, you,

D5 F#5 G5 D5 A5

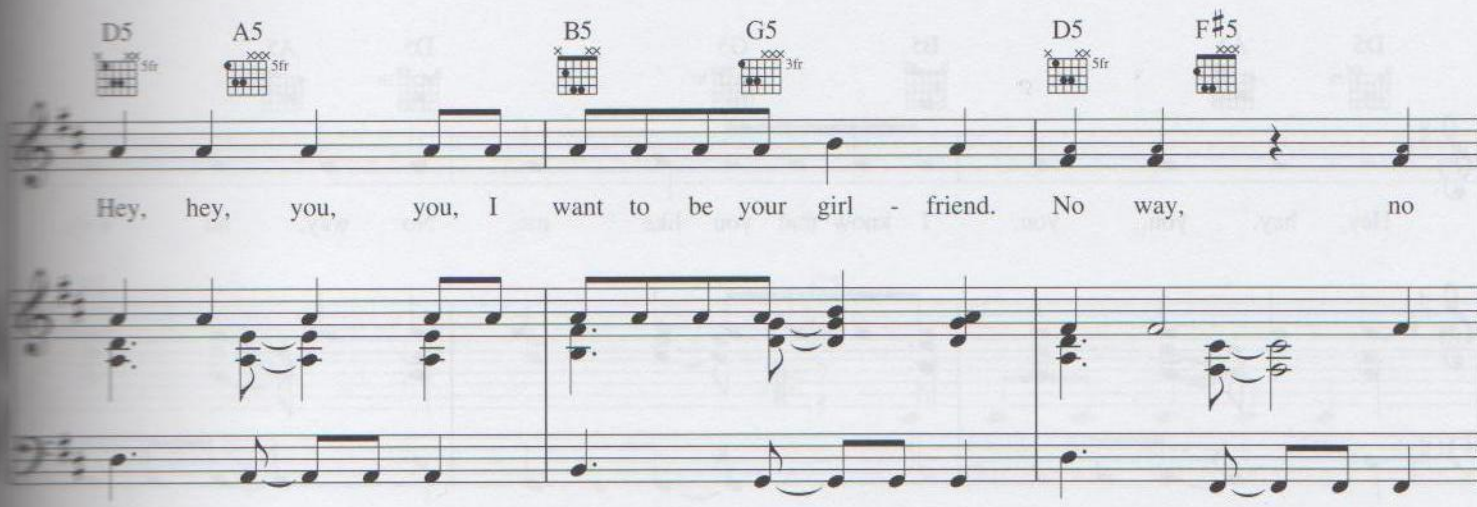


B5 G5 D5 A5 B5 G5



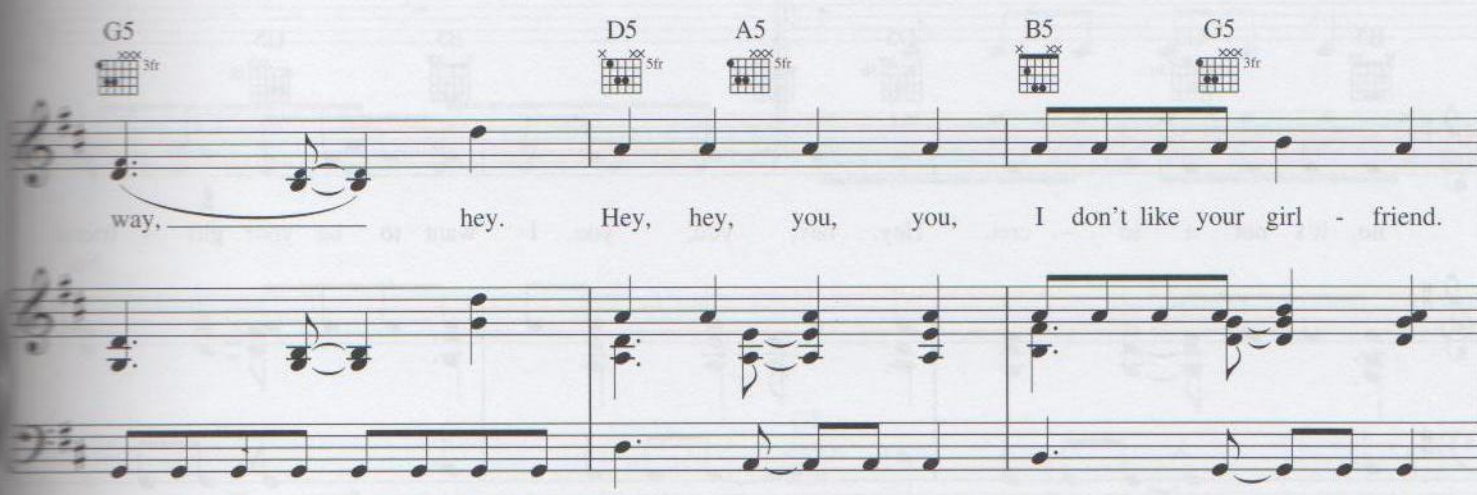
I know that you like me. No way, no way, no, it's not a se - cret.

D5 A5 B5 G5 D5 F#5



Hey, hey, you, you, I want to be your girl - friend. No way, no

G5 D5 A5 B5 G5



way, hey. Hey, hey, you, you, I don't like your girl - friend.

D5 A5 B5 G5 D5 A5



No way, no way, I think you need a new one. Hey, hey, you, you,



B5 G5 D5 F#5 G5

I could be your girl - friend.  
No way, no way, hey.

D5 A5 B5 G5 D5 A5

Hey, hey, you, you, I know that you like me. No way, no way,

B5 G5 D5 A5 B5 G5

no, it's not a se - cret. Hey, hey, you, you, I want to be your girl - friend.  
No

D5 F#5 G5 D5

way, no way, hey, hey.



# I CAN DO BETTER

Words and Music by AVRIL LAVIGNE  
and LUKASZ GOTTWALD

Fast

C5



G5



First system of musical notation, featuring a piano introduction in 4/4 time. The bass line starts with a forte (*f*) dynamic and consists of eighth-note chords. The treble staff is empty.

F5

C5



Second system of musical notation, featuring the vocal melody and piano accompaniment. The lyrics are: "I could - n't give a damn / You're so full of \_\_\_\_".

Third system of musical notation, continuing the vocal melody and piano accompaniment.

G5



Fourth system of musical notation, featuring the vocal melody and piano accompaniment. The lyrics are: "what you say \_\_\_\_ to me, \_\_\_\_ I don't real - ly care / it, \_\_\_\_ I \_\_\_\_ can't stand \_\_\_\_ the way you act. \_\_\_\_ I".

Fifth system of musical notation, continuing the vocal melody and piano accompaniment.



F5



C5



what you think of me, 'cause ei - ther way, you're gon - na  
just can't com - pre - hend. I don't think that you

G5



think what you be lieve. There's noth - ing you could say  
can han - dle it. I'm way o - ver,

F5



C5




that would hurt me. I'm bet - ter off drink with - out  
o - ver it. I will drink as much

G5

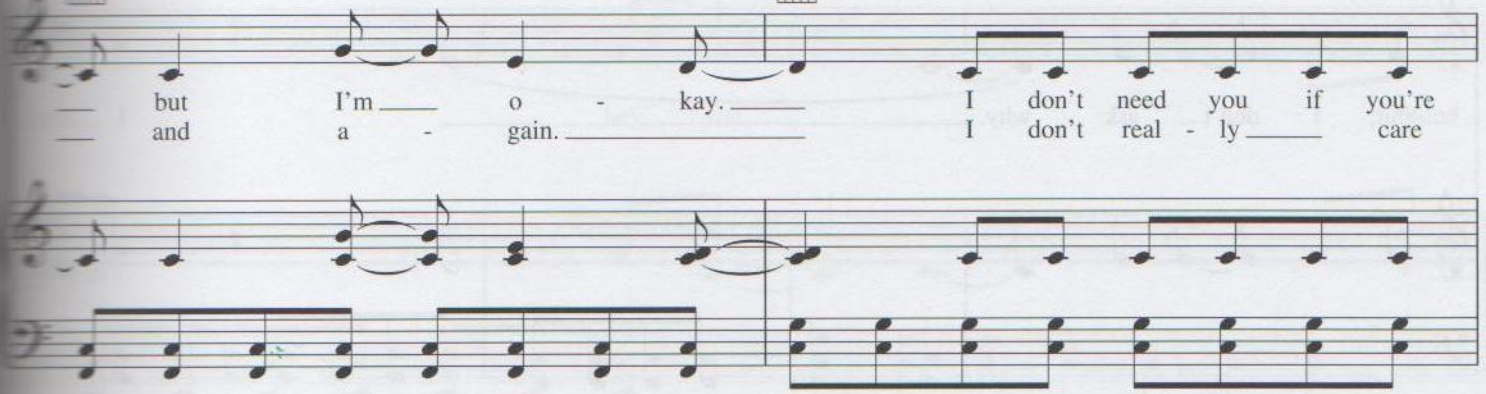



— you an - y way. I thought it would be hard,  
— Li - mon - cel - lo as I can, and I'll do it a - gain



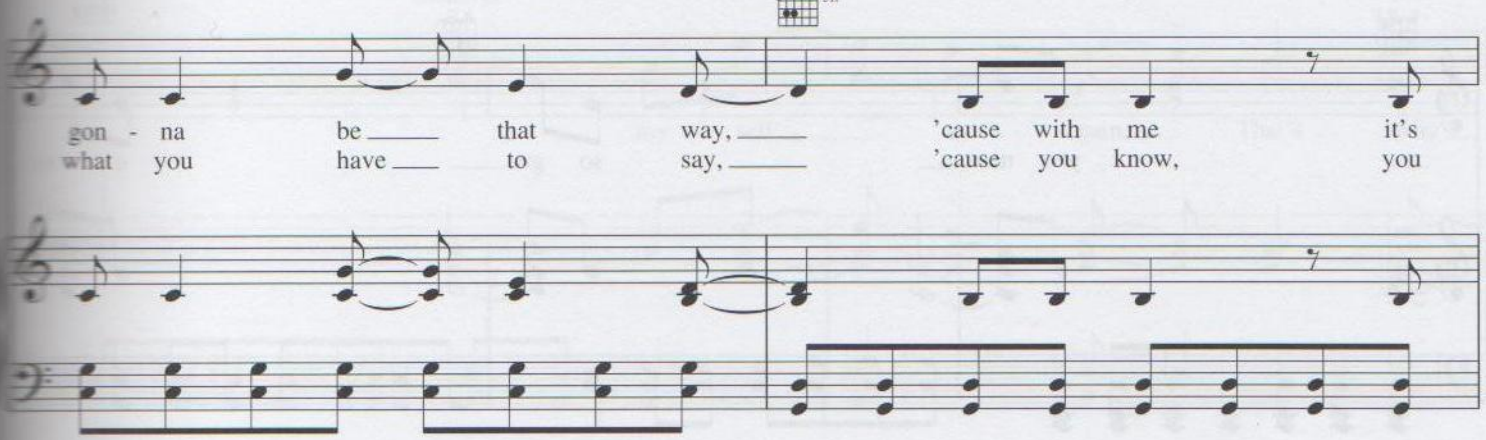
F5  C5 



but and I'm o kay. I don't need you if you're  
a gain. I don't real ly care



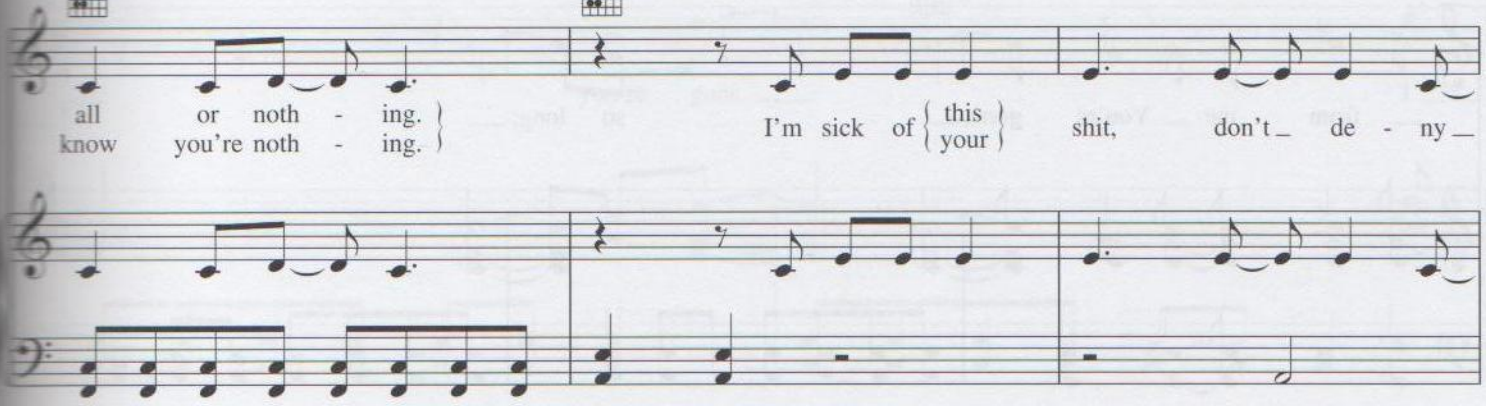
G5 



gon na be that way, 'cause with me it's  
what you have to say, 'cause you know, you



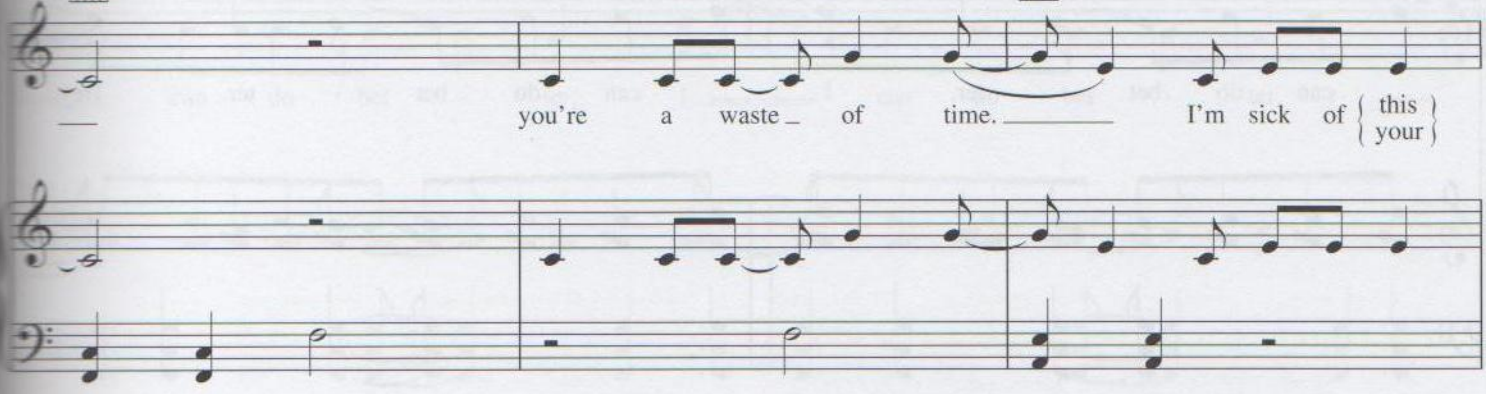
F5  A5 

all or noth ing. } I'm sick of { this } shit, don't de ny  
know you're noth ing. } your }



F5  A5 

you're a waste of time. I'm sick of { this }  
your }





shit, don't ask why. I hate

F5

G5 3fr

you now, so go a way

C

G7(no3)

from me. You're gone, so long; I

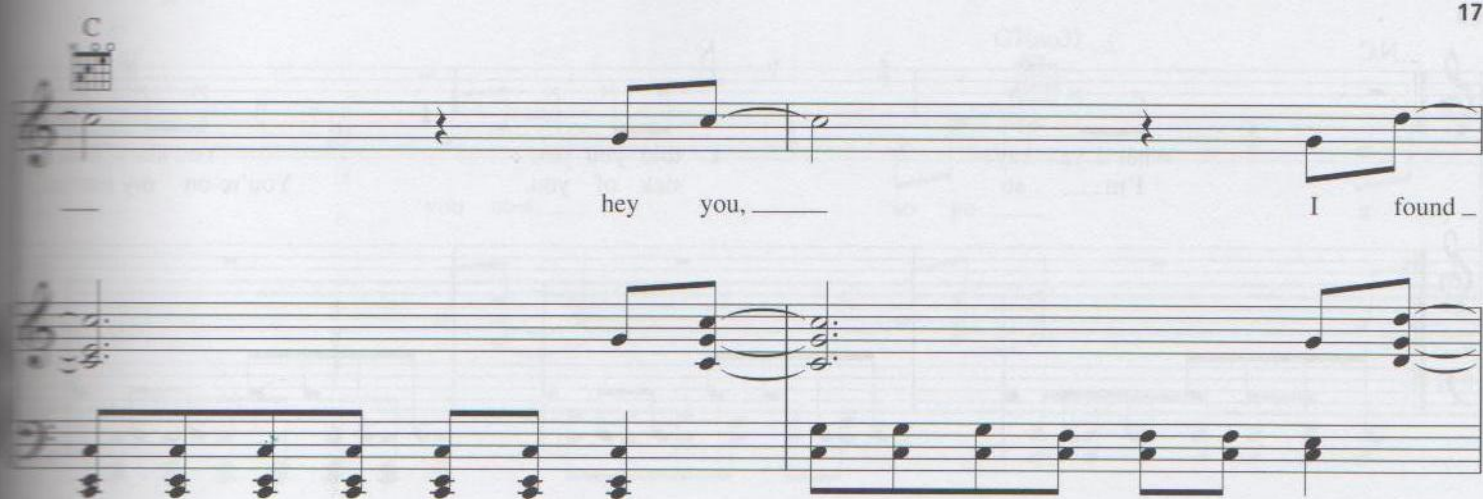
Am

can do bet - ter, I can do bet - ter. Hey,

Fsus2



C



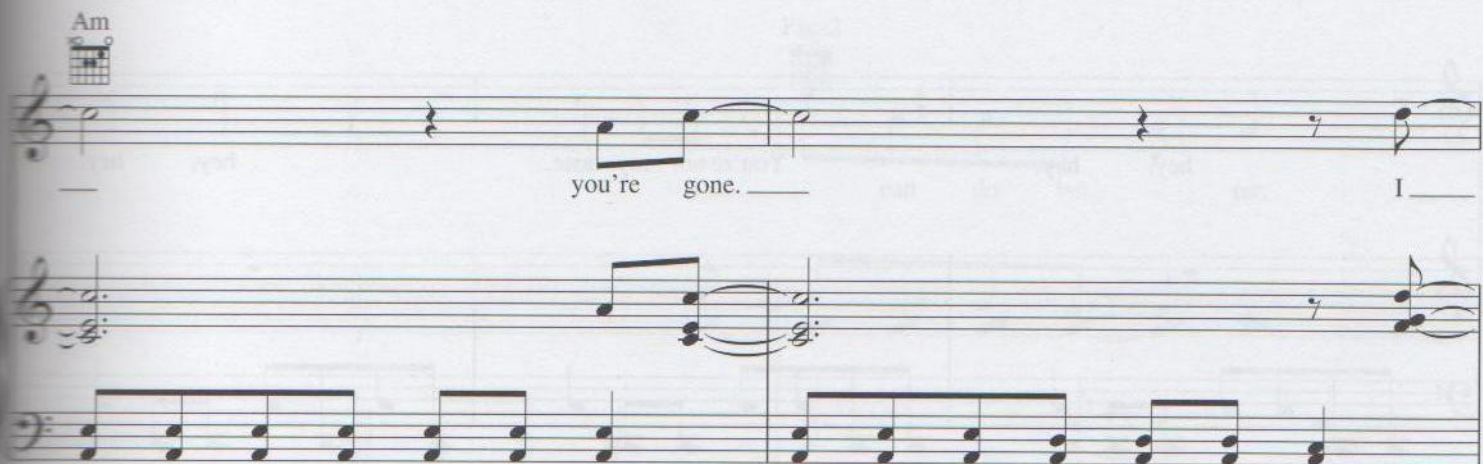
hey you, \_\_\_\_\_ I found \_\_\_\_\_

G7(no3)



my - self \_\_\_\_\_ a - gain. \_\_\_\_\_ That's why \_\_\_\_\_

Am



you're gone. \_\_\_\_\_ I \_\_\_\_\_

Fsus2



\_\_\_\_\_ can do bet - ter, I \_\_\_\_\_ can do bet - ter.



N.C.

What'd ya say?  
I'm — so

I told you so.  
sick of you.

You know that,  
You're on my nerves.

'cause I al - ways know. }  
I want to puke. }

Get out of my face,

hey, hey. You're not my taste, hey, hey.

Hey, hey, Hey, hey. I hate —



C

G7(no3)

you now, — so go — a - way —

from me. — You're gone, — so long; —

I — can do bet - ter, I —

can do bet - ter. Hey, — hey you, —



G7(no3)



— I found — my - self —

Am



— a - gain. — That's why — you're gone. —

Fsus2



— I — can do bet - ter, I —

1

2

C5



— can do bet - ter. I hate — can do bet - ter.



# RUNAWAY

Words and Music by AVRIL LAVIGNE,  
LUKASZ GOTTWALD and KARA DioGUARDI

Moderately fast

C5 G5 F G5

Got up on the wrong side of life to - day, yeah. — Crashed the

*mf*

C5 G5 F G5

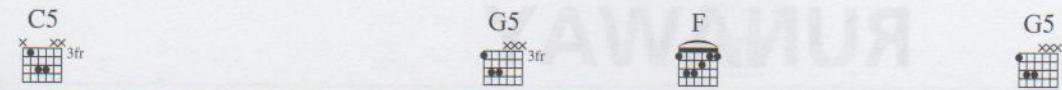
car, and I'm gon - na be real - ly late. My

C5 G5 F G5

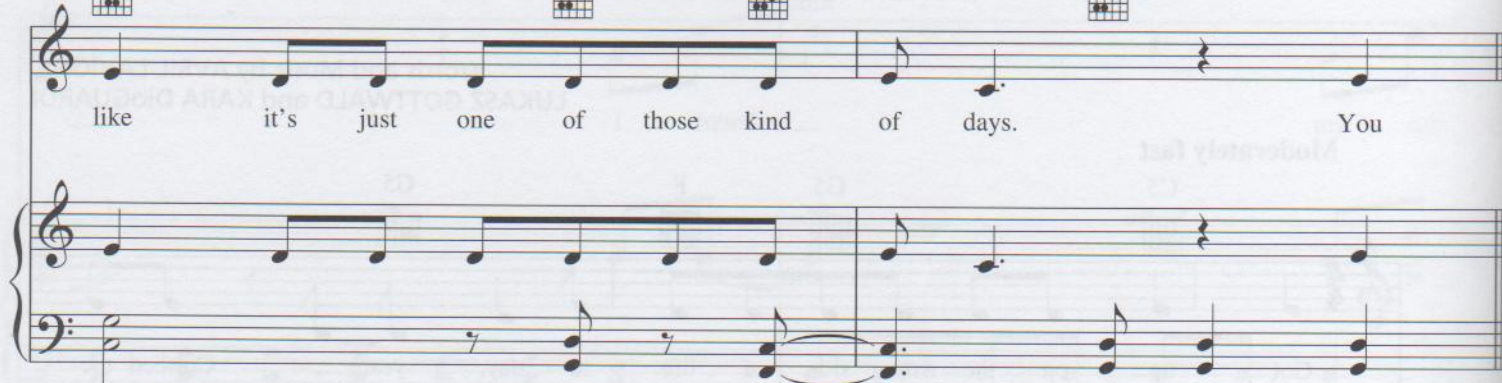
phone does - n't work, 'cause it's out of range. — Looks



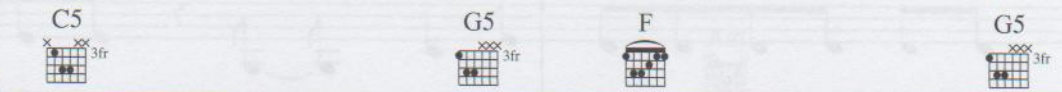
C5 G5 F G5



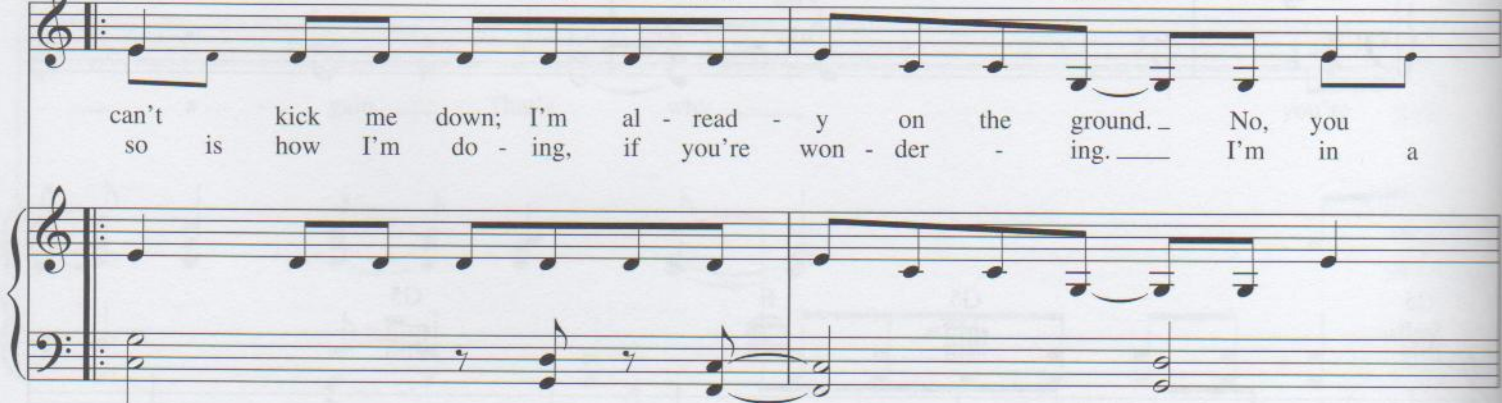
like it's just one of those kind of days. You



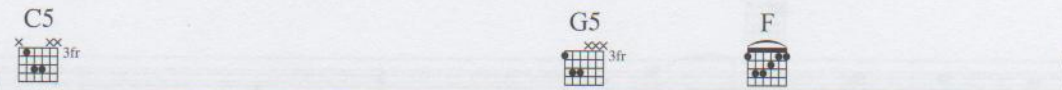
C5 G5 F G5



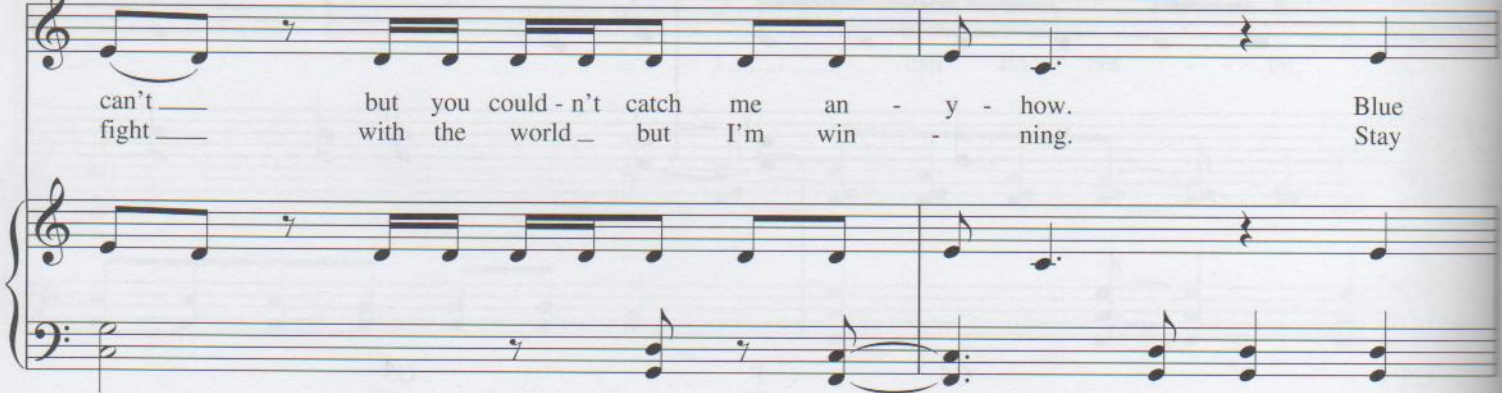
can't kick me down; I'm al - read - y on the ground. \_ No, you  
so is how I'm do - ing, if you're won - der - ing. \_ I'm in a




C5 G5 F G5



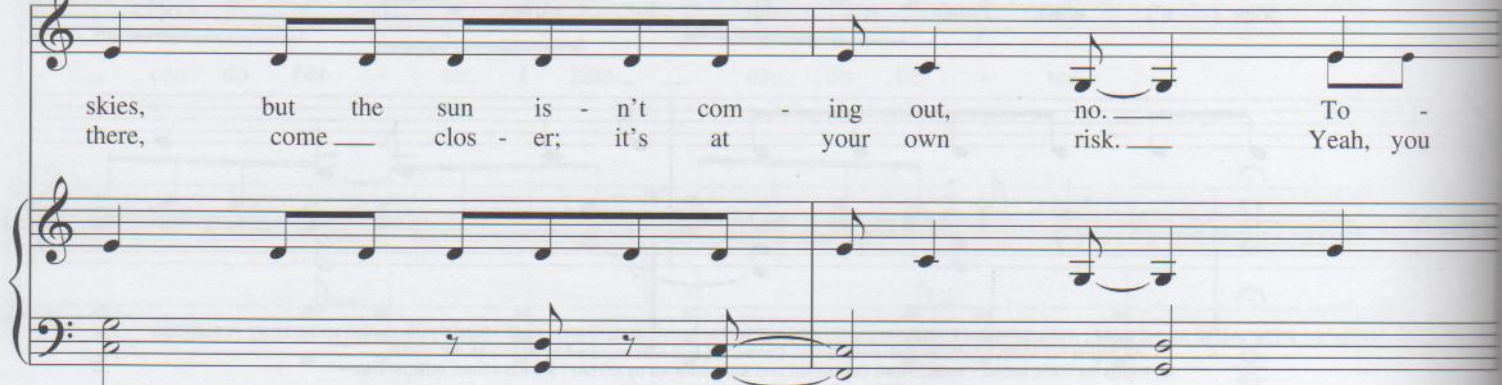
can't \_ but you could - n't catch me an - y - how. Blue  
fight \_ with the world \_ but I'm win - ning. Stay



C5 G5 F G5



skies, but the sun is - n't com - ing out, no. \_ To -  
there, come \_ clos - er; it's at your own risk. \_ Yeah, you





C5 G5 F G5 C G5 F5

day it's like I'm un - der a heav - y cloud.)  
know - how it is; life can be a bitch.) And I

G5 C G5 F5 G5

feel so a - live. I can't help my - self,

C G5 F5 G5 C G5 F5

don't you re - al - ize.

G5 Am C5

I just wan - na scream and lose con - trol,



C/F



throw my hands up and let \_\_\_\_\_ it go, \_\_\_\_\_ for -

Am



C5



C/F



get a - bout ev - 'ry - thing \_\_\_\_\_ and run \_\_\_\_\_ a - way, \_\_\_\_\_

Am



yeah. \_\_\_\_\_ I just want to fall and lose \_\_\_\_\_

C5



C/F



\_\_\_\_\_ my - self, \_\_\_\_\_ laugh - ing so hard it hurts \_\_\_\_\_



Am

like hell, for - get a - bout ev - 'ry - thing

C5

C/F

1

and run a - way, yeah.

C5

G5

F5

G5

2

So - yeah.

Am7


C5

C/F

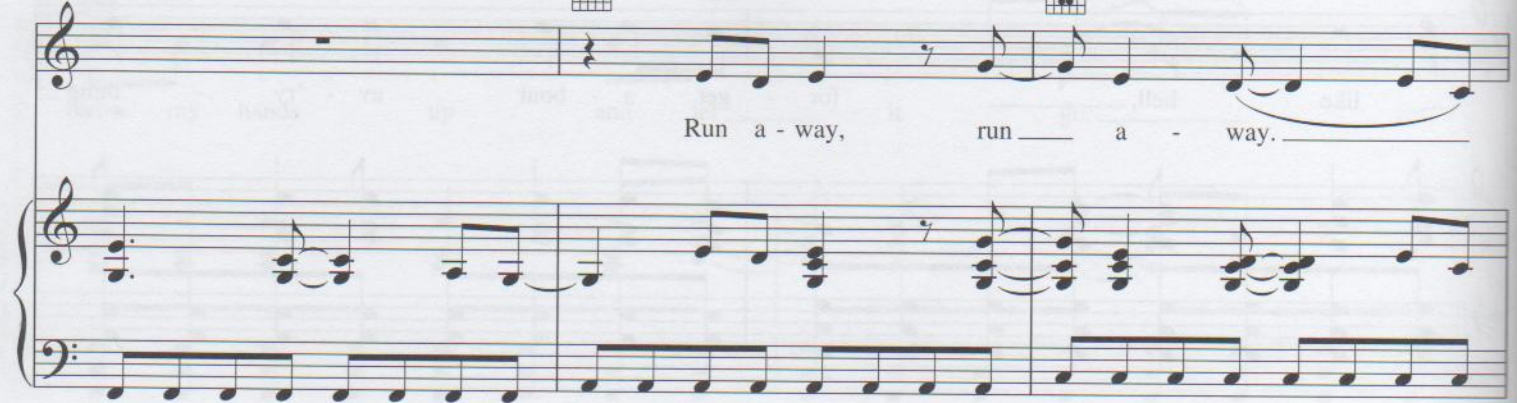
Run a - way, run a - way.



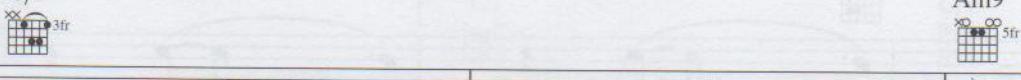
Am7 C5



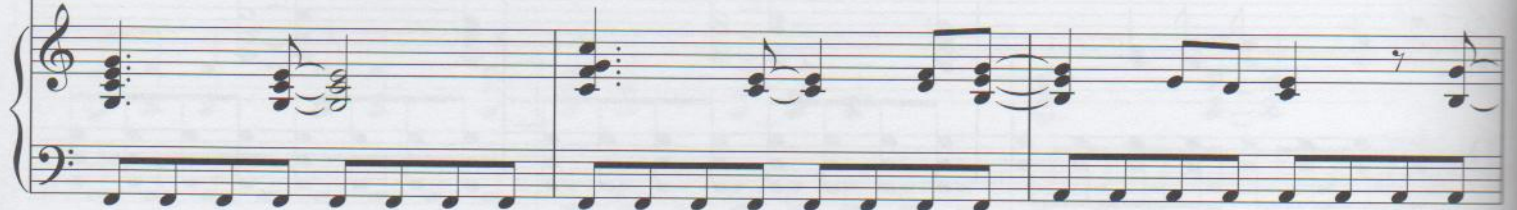
Run a - way, run a - way.




C/F Am9



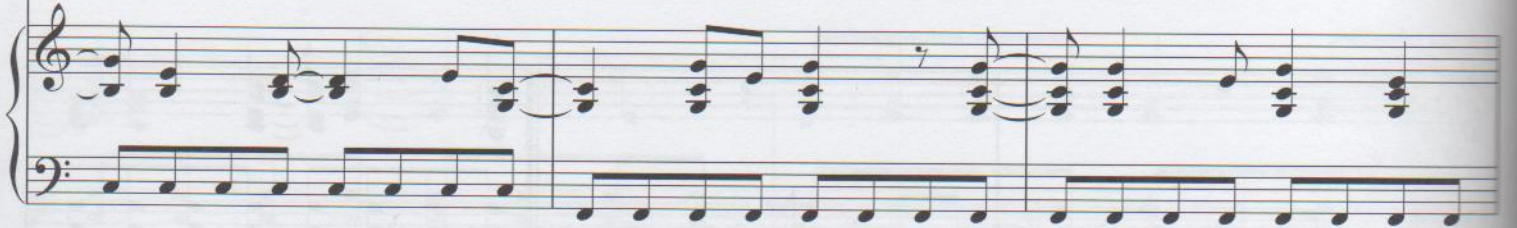
Run a - way, run -



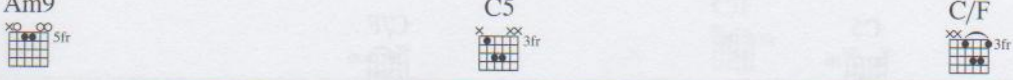
C5 C/F



a - way. Run a - way, run, run a - way.



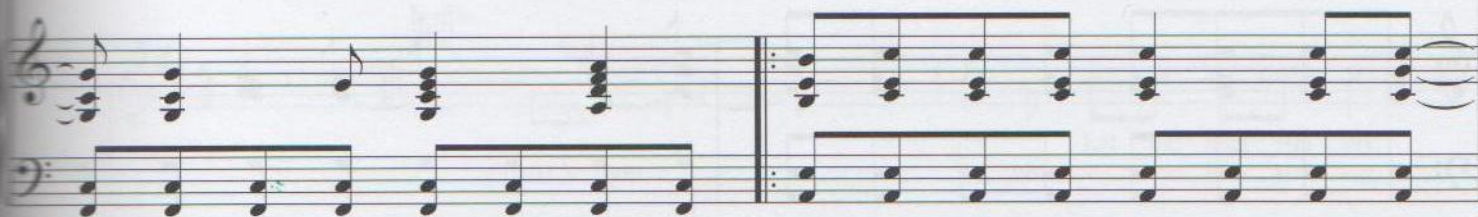
Am9 C5 C/F



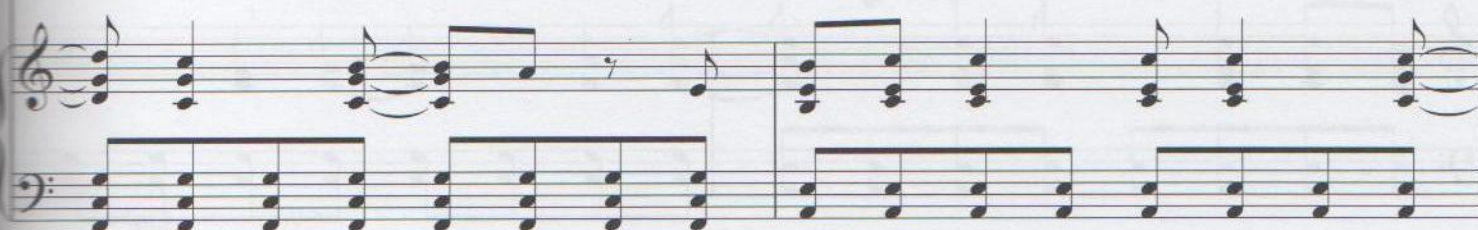
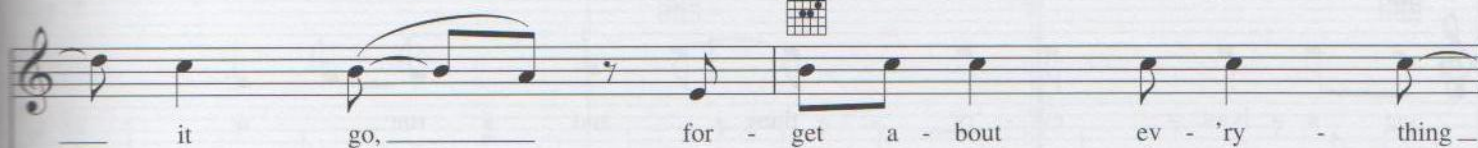
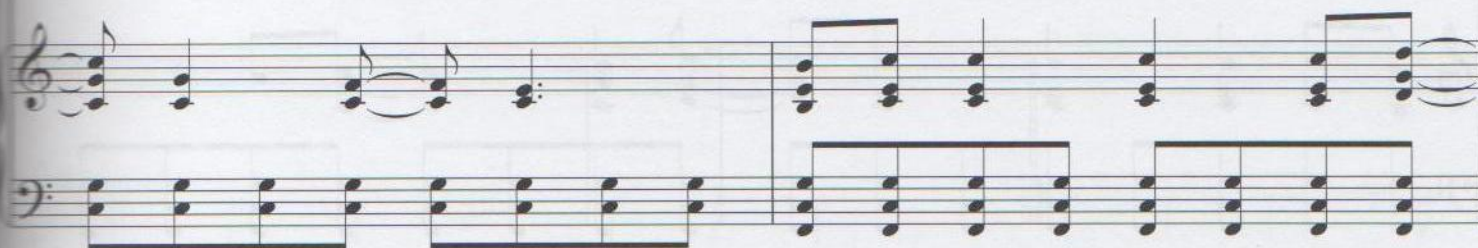
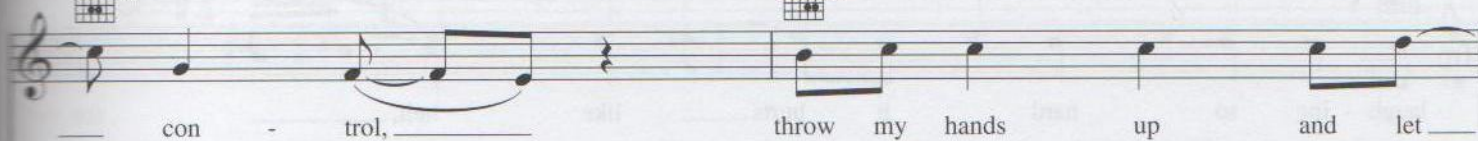
Run a - way, run a - way. Run a - way, run,







C5



C5



C/F





Am



C5



I just want to fall and lose \_\_\_\_\_ my - self, \_\_\_\_\_

The first system of the musical score. The vocal line is on a single staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are "I just want to fall and lose \_\_\_\_\_ my - self, \_\_\_\_\_". The piano part consists of chords and moving lines in both hands.

C/F



laugh - ing so hard it hurts \_\_\_\_\_ like hell, \_\_\_\_\_ for -

The second system of the musical score. The vocal line continues with the lyrics "laugh - ing so hard it hurts \_\_\_\_\_ like hell, \_\_\_\_\_ for -". The piano accompaniment continues with chords and moving lines.

Am



C5



get a - bout ev - 'ry - thing \_\_\_\_\_ and run \_\_\_\_\_ a -

The third system of the musical score. The vocal line continues with the lyrics "get a - bout ev - 'ry - thing \_\_\_\_\_ and run \_\_\_\_\_ a -". The piano accompaniment continues with chords and moving lines.

C/F



Am



way, \_\_\_\_\_ yeah. \_\_\_\_\_

The fourth system of the musical score. The vocal line concludes with the lyrics "way, \_\_\_\_\_ yeah. \_\_\_\_\_". The piano accompaniment concludes with chords and moving lines, ending with a double bar line.



# THE BEST DAMN THING

29

Words and Music by AVRIL LAVIGNE  
and BUTCH WALKER

Moderately fast

D5



(2.) Al - right, —

Let me hear you say,  
now let me hear you say,

1

2

"Hey, hey, hey!"  
"Hey, hey, ho!"

(Hey, hey, hey!)

(Hey, hey, ho!) I

D5



hate it when a guy

{ does - n't get the door, e - ven  
does - n't un - der - stand why a



## THE BEST DAMN THING

though I told him yes - ter - day and the day be - fore. I  
cer - tain time of month I don't wan - na hold his hand. I

hate it when a guy goes out and does - n't get the tab in, and I  
hate it when they go out and we stay in, and they

have to put my mon - ey out, and that looks bad.  
come home smell - ing like their ex - girl - friend.

**Bm9** **Gmaj9**

(1., 3.) Where are the hopes, where are the dreams,  
(2.) But I found my hopes, I found my dreams,





my Cin - der - el - la sto - ry scene? -  
my Cin - der - el - la sto - ry scene. -



When do — you think — they'll fin - 'ly see —  
Now ev - 'ry - bod - y's gon - na see —

D5



that you're not, — not, not — gon - na get —  
that you're not, — not, not — gon - na get —



— an - y bet - ter? } You won't, — won't, won't, — you won't get  
— an - y bet - ter. }



Bm7



rid of me, nev - er. Like \_\_\_\_\_ it or not, \_\_\_\_\_ e - ven though \_

Asus



D/G



\_\_\_\_\_ she's a lot \_\_\_\_\_ like me, \_\_\_\_\_ we're not the same. \_



\_\_\_\_\_ And yeah, \_\_\_\_\_ yeah, yeah, \_\_\_\_\_ I'm a lot \_\_\_\_\_

D/G



\_\_\_\_\_ to han - dle. You don't \_\_\_\_\_ know trou - ble; I'm a



Bm7



hell of a scan - dal. Me, I'm a scene, I'm a

Musical accompaniment for the first system, featuring piano and guitar parts.

G5



To Coda

dra - ma queen, I'm the best damn thing that your

Musical accompaniment for the second system, featuring piano and guitar parts.

1

A5



D5



eyes have ev - er seen. Al - right,

Musical accompaniment for the third system, featuring piano and guitar parts.

al - right, yeah.

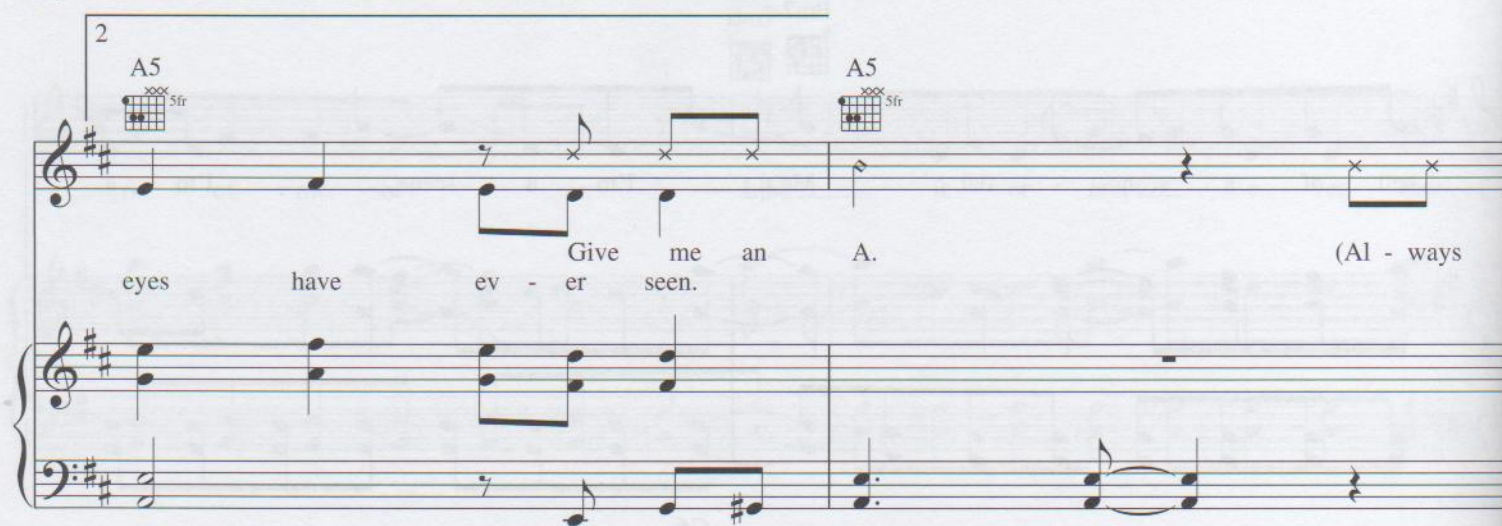
Musical accompaniment for the fourth system, featuring piano and guitar parts.



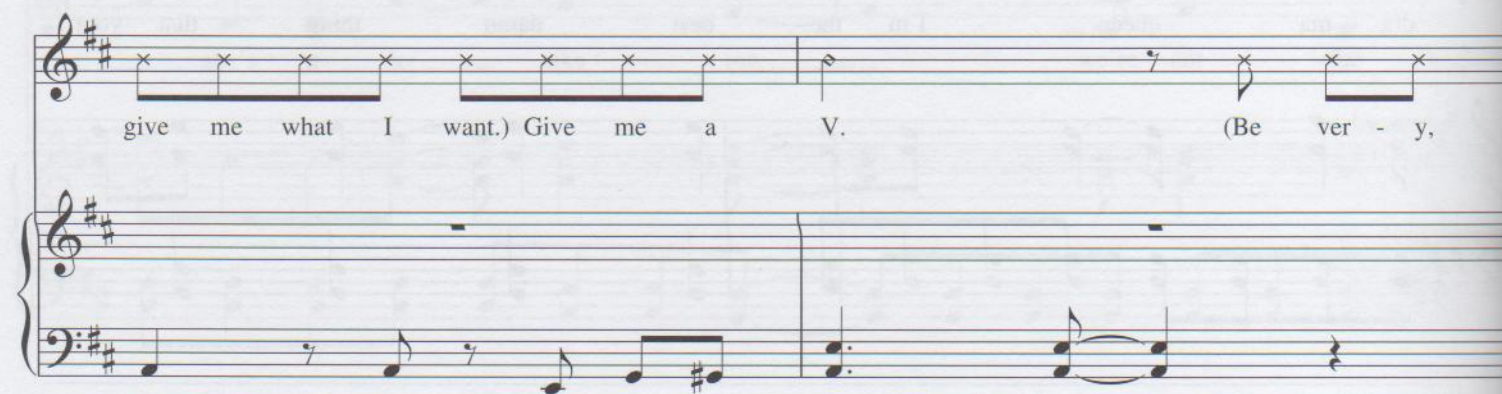
2

A5 5fr

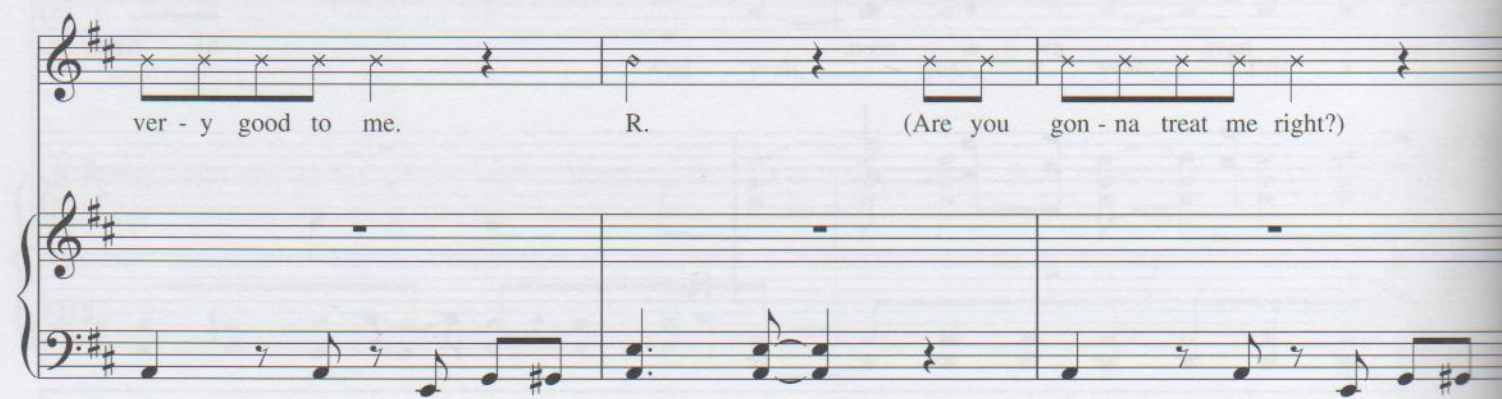
eyes have ev - er seen. Give me an A. (Al - ways



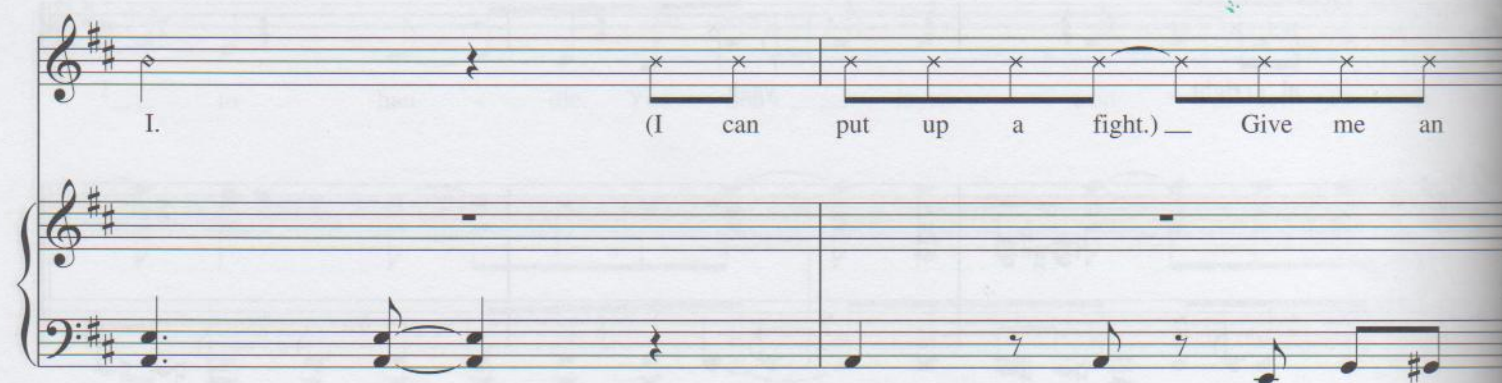
give me what I want.) Give me a V. (Be ver - y,



ver - y good to me. R. (Are you gon - na treat me right?)



I. (I can put up a fight.) — Give me an





# WHEN YOU'RE GONE

L. Let me hear you scream loud. (Let me

D.S. al Coda

hear you scream loud.) One, two, three, four.

**CODA**

A5  D5 

eyes have ev - er seen. Let me hear you say,

"Hey, hey, hey!" (Hey, hey, hey!) Al - right, -



now let me hear you say, "Hey, hey, ho!" (Hey, hey, ho!)

(Hey, hey, hey!)

(Hey, hey, hey!) (Hey, hey, hey!) I'm the

best damn thing that your eyes have ev - er seen.



# WHEN YOU'RE GONE

Words and Music by AVRIL LAVIGNE  
and BUTCH WALKER

Moderately slow

al - ways need - ed time on my own. I nev - er thought I'd  
nev - er felt this way be - fore. Ev - 'ry-thing that I do

need you there when I cried. And the  
re - minds me of you. And the



G D/F# Em7

days feel like years — when I'm — a - lone, — and the bed where you lie —  
clothes you left, they lie on — the floor, — and they smell just like you. —

C D Dsus2 D

— is made up on your side. — } When  
I love the things that you do. — }

Am7 G/B

you walk a - way, — I count the steps that you take. — Do you

Cmaj9#11 D5

see how much — I need — you right now? — When you're gone, —



Cmaj9 Em7 D

the piec - es of my heart are miss-ing you. When you're gone, -

Cmaj9 Em7 D

the face I came to know is miss-ing too. When you're gone, -

Am7 C(add2) G D/F#

the words I need to hear to al - ways get me through the day -

C(add2) 1 D

and make it O - K... I miss you. -



Chord diagrams: C, Em, C, Em.

Measure 1: Treble clef has a whole note C4. Bass clef has a half note G2 and a half note D3.

Measure 2: Treble clef has a whole rest. Bass clef has a half note E2 and a half note A2.

Chord diagrams: C, Em, Dsus, D5 (5fr).

Measure 3: Treble clef has a whole rest. Bass clef has a half note G2 and a half note D3.

Measure 4: Treble clef has a whole rest. Bass clef has a half note E2 and a half note A2.

Lyrics: I've

Chord diagrams: D(add4) (3fr), Bm.

Measure 5: Treble clef has a whole note D4. Bass clef has a half note G2 and a half note D3.

Measure 6: Treble clef has a whole note E4. Bass clef has a half note E2 and a half note A2.

Lyrics: I miss you. We were made for each oth -

Chord diagrams: C, G.

Measure 7: Treble clef has a whole note F#4. Bass clef has a half note G2 and a half note D3.

Measure 8: Treble clef has a whole note G4. Bass clef has a half note E2 and a half note A2.

Lyrics: - er, out here for - ev - er, I know we were -









Yeah, — yeah. — All I ev - er want - ed was for you to know, —














ev - 'ry - thing I do, I give my heart and soul. — I can hard - ly breathe; I need to feel you here — with me. —



When you're gone, the piec - es of — my heart —



— are miss - ing you. When you're gone, — the face — I came — to know —





D Am7 C(add2)

— is miss-ing too. When you're gone, — the words — I need — to hear — will

G D/F# C(add2)

al - ways get me through — the day — and make it o - kay. —

D C Em

— I miss — you. —

C Em C Em Dsus D5 5fr

*rit.*




# EVERYTHING BACK BUT YOU


Words and Music by AVRIL LAVIGNE  
and BUTCH WALKER

Very fast


E



F#7sus



*f*




The first system of musical notation for the song. It features a treble and bass staff in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Very fast'. The first measure has a guitar chord diagram for E major and a forte dynamic marking 'f'. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment.

E/A




The second system of musical notation. It continues the melody and accompaniment from the first system. A guitar chord diagram for E/A is shown above the treble staff in the second measure.


G#5




1 A5




Bsus




2 A5



Bsus



To -




The third system of musical notation, which includes the first two measures of the vocal line. It features guitar chord diagrams for G#5, A5, and Bsus. The first measure is marked with a 4-finger fingering, and the second measure is marked with a 5-finger fingering. The vocal line begins with the word 'To'.



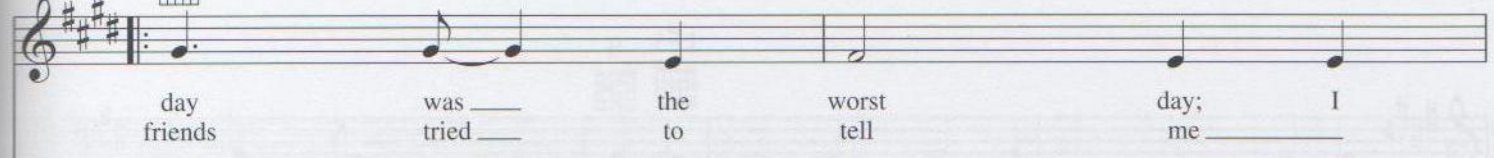
The fourth system of musical notation, continuing the vocal and instrumental parts. It includes a repeat sign at the end of the system.

E5



day friends was \_\_\_\_\_ the to worst tell day; I

friends tried \_\_\_\_\_ to tell me \_\_\_\_\_



The fifth system of musical notation, which includes the vocal line and the lyrics. The lyrics are: 'day friends was \_\_\_\_\_ the to worst tell day; I' on the first line, and 'friends tried \_\_\_\_\_ to tell me \_\_\_\_\_' on the second line. A guitar chord diagram for E5 is shown above the first measure.



The sixth system of musical notation, continuing the vocal and instrumental parts. It includes a repeat sign at the end of the system.



F#5



went all through a hell. long I that

A5



B5



wish I could re - move it from my mind.  
you weren't the right one for me.

E5



My Two friends months a  
tried to

F#5



way from you, but I could - n't  
tell me be



A5



tell; I thought that ev - 'ry - thing was gon - na be just  
strong. I bet you did - n't think that I would

B5



fine. }  
see. }

The

C#m



post - card that you wrote with the stu - pid lit - tle

E



note, some - thing was - n't quite right a -



**B**

bout \_\_\_\_\_ it. { (1., 3.) It smelled like cheap per -  
 (2.) I wan - na see you

**C#m**

**A**

fume and it did - n't smell like you.  
 cry like I did a thou - sand times.

**E**

There is no way you can get a - round \_\_\_\_\_ it, }  
 Now you're los - ing me, you're los - ing me \_\_\_\_\_ now } be -

**Bsus2**

**B5**

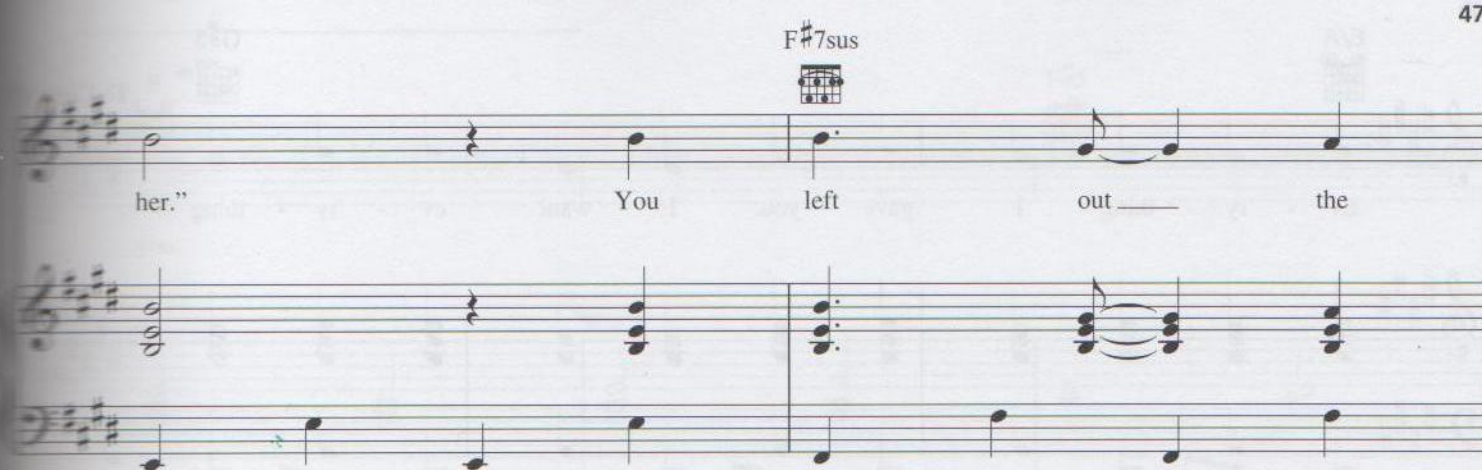
cause you wrote, "I wish you \_\_\_\_\_ were

**E**



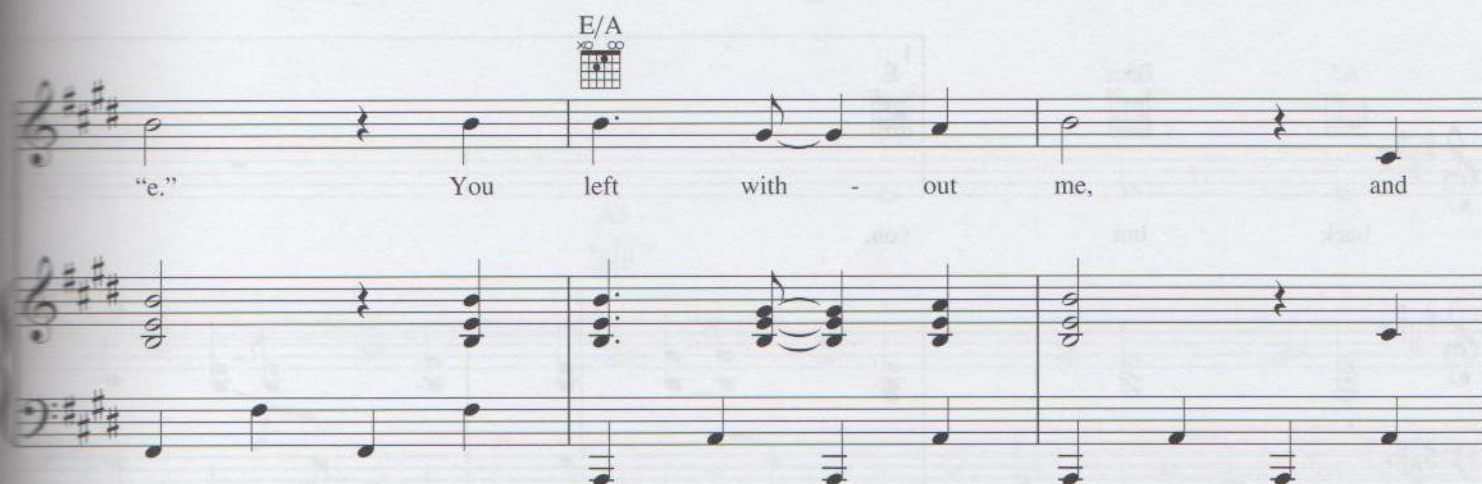
her." You left out the

F#7sus



"e." You left with - out me, and

E/A



now you're some - where out there with a hey, hey,

G#5 A5 Bsus E

psy - cho babe. I hate you. Why are guys so lame?

F#7sus



E/A

G#5

To Coda

Ev - 'ry - thing I gave you, I want ev - 'ry - thing

A5

Bsus

1 E

back but you.

F#7sus

E/A

G#5

A5

Bsus

My



2

E

F#5

you.



A5

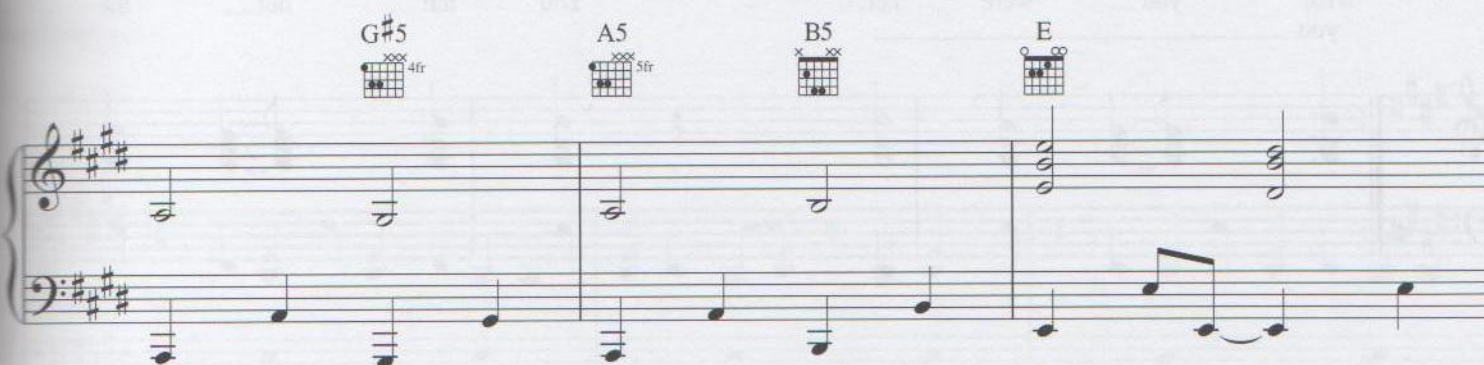


G#5

A5

B5

E



F#5





A5



G#5



A5



B5



D.S. al Coda

CODA

A5



Bsus



E



F#7sus



E/A





1 2

G#5 A5 Bsus A5 Bsus

4fr 5fr 5fr

Ev - 'ry - thing back but ("I back but

Musical notation for piano accompaniment, first system.

E Esus

you. \_\_\_\_\_

Musical notation for piano accompaniment, second system.

Musical notation for piano accompaniment, third system.

E5

Musical notation for piano accompaniment, fourth system.



## HOT

Words and Music by AVRIL LAVIGNE  
and EVAN TAUBENFELD

Moderately fast

Ab5 Eb5 Bbsus

You're \_

Ab/Db Dbsus2 Ab5 Eb5

— so good to me, — ba - by, — ba - by. —

Bb7sus Dbsus2



Ab5



F5



I want to lock you up in my clos -  
I can make you feel all bet -

C5



Db5



Ab5



- et, where no one's a - round, I want to  
- ter, just take it in, and I can

F5



C5



put your hand in my pock - et, be -  
show you all the plac - es you've

Db5




Ab



cause you're al - lowed. I want to  
nev - er been. And I can




**F5** **C5**



drive make you in - to the cor - ner and  
you say — ev - 'ry - thing that —

Musical notation for the first system, featuring a vocal line and piano accompaniment in B-flat major.


**D♭** **A♭**



kiss you with - out — a sound. — I want to  
— you've nev - er said. — And I will

Musical notation for the second system, continuing the vocal and piano parts.

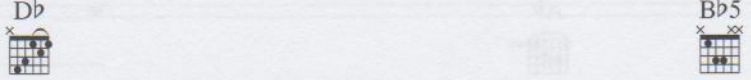
**F5** **C5**



stay let this way — for an - ev - er; I'll  
let you do — an - y - thing a -

Musical notation for the third system.

**D♭** **B♭5**



say it and a - loud. — } Now you're in  
gain and a - gain. — }

Musical notation for the fourth system, concluding the page.



D $\flat$ 5

and you can't get out. — You make me so

hot,

E $\flat$ 5

make me wan - na drop. You're so ri - dic - u -

B $\flat$ 5

I can bare - ly stop. I can hard - ly

D $\flat$ 5

breathe; you make me wan - na scream. You're so fab - u -

A $\flat$ 5

breathe; you make me wan - na scream. You're so fab - u -

E $\flat$ 5

breathe; you make me wan - na scream. You're so fab - u -

B $\flat$ 5

breathe; you make me wan - na scream. You're so fab - u -





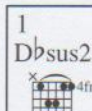
lous. You're so good to me, ba - by, \_



ba - by. You're \_



\_ so good to me, ba - by, \_




ba - by. 1 Db sus2

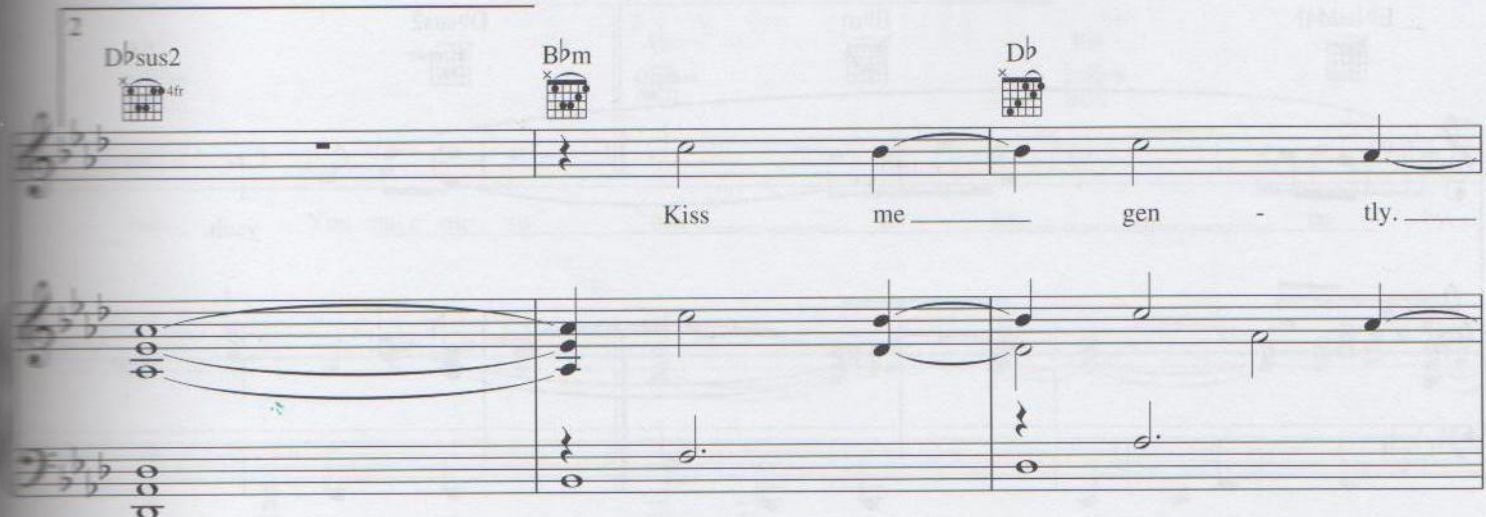


2


**D<sup>b</sup>sus2** **B<sup>b</sup>m** **D<sup>b</sup>**



Kiss me gen - tly.




**A<sup>b</sup>** **E<sup>b</sup>(add4)** **B<sup>b</sup>m**



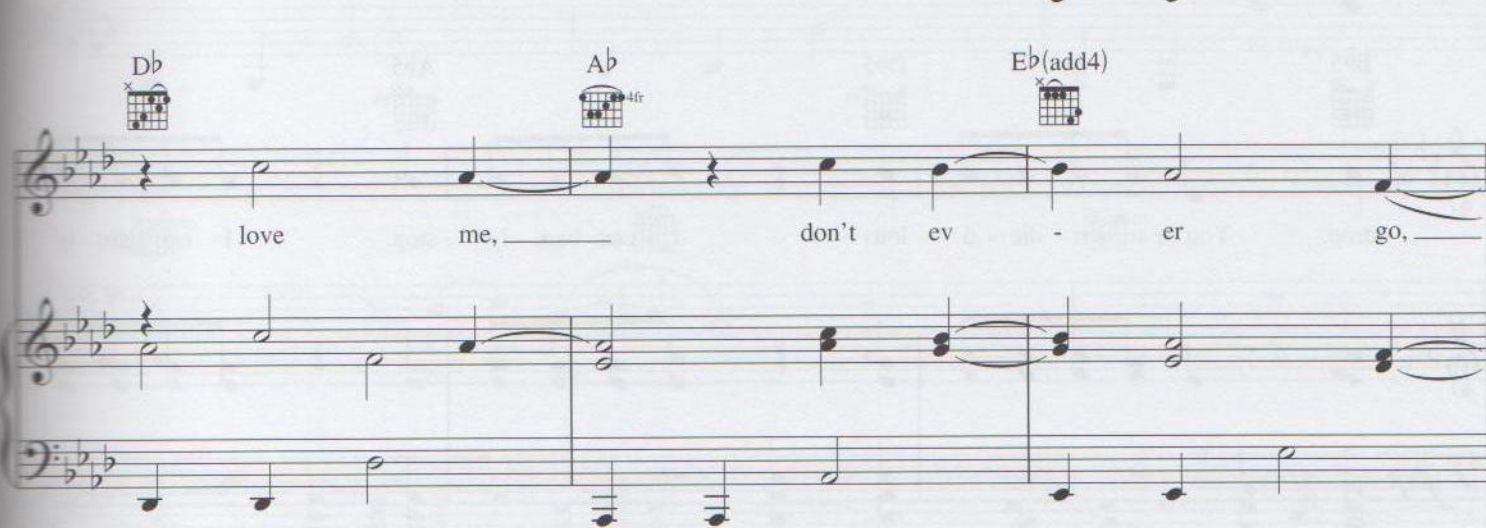
al - ways, I know. Hold me,



**D<sup>b</sup>** **A<sup>b</sup>** **E<sup>b</sup>(add4)**



love me, don't ev - er go,



**B<sup>b</sup>m** **D<sup>b</sup>** **A<sup>b</sup>**



oh,





E $\flat$ (add4)B $\flat$ mD $\flat$ sus2

yeah.

A $\flat$ 5E $\flat$ 5

You make me so hot, make me wan - na

B $\flat$ 5D $\flat$ 5A $\flat$ 5

drop. You're so ri - dic - u - lous I can bare - ly stop. I can hard - ly

E $\flat$ 5B $\flat$ 5D $\flat$ 5

breathe; you make me wan - na scream. You're so fab - u - lous. You're so good to



Ab5 4fr

2 Ab 4fr Eb 3fr

me. You make me so me, ba - by, ba - by.

Musical notation for piano accompaniment corresponding to the first system of lyrics.

Bbsus 4fr Ab/Dbb 4fr Dbbsus2 4fr Ab 4fr

You're so good to me, ba - by,

Musical notation for piano accompaniment corresponding to the second system of lyrics.

Eb 3fr Bb7sus Dbbsus2 4fr

ba - by.

Musical notation for piano accompaniment corresponding to the third system of lyrics.

Optional Ending

Repeat and Fade

Musical notation for the optional ending and repeat section.



# INNOCENCE

Words and Music by AVRIL LAVIGNE  
and EVAN TAUBENFELD

Moderately slow

C#m Amaj7 C#m

Wak-ing up, I see that  
I found a place - so —

*mp*

Amaj7 C#m

ev - 'ry - thing is o - kay. } The first time in my  
safe, — not a sin - gle tear. }

Amaj7 C#m

life, and now it's so { great.  
clear. Slow - ing down, I look a -  
Feel — calm, — I be -



Amaj7



C#m



round and now I'm so a - mazed.  
long, — I'm so hap - py here.

I think a - bout the  
It's so — strong, and now I

Amaj7



B



lit - tle things that make \_ life great. — }  
let my - self \_ be \_ sin - cere. — }

I would - n't change \_ a —

Amaj7



B



— thing — a - bout — it.

This is the

best feel - ing. —

B





**C#m** **Amaj7** **E**

This in - no - cence — is bril - liant. — I

Musical score for the first system, featuring a vocal line and piano accompaniment in the key of D major (two sharps). The system includes three measures with lyrics: 'This in - no - cence', 'is bril - liant.', and 'I'.

**B** **C#m** **Amaj7**

hope that it will stay. — This mo - ment is per - fect. —

Musical score for the second system, continuing the vocal line and piano accompaniment. The system includes three measures with lyrics: 'hope that it will stay.', 'This mo - ment', and 'is per - fect.'.

**E** **B** **C#m**

Please don't go a - way; — I need —

Musical score for the third system, continuing the vocal line and piano accompaniment. The system includes three measures with lyrics: 'Please don't go a - way;', 'I need', and a trailing dash.

**A** **E** **B**

— you — now, — and I'll

Musical score for the fourth system, continuing the vocal line and piano accompaniment. The system includes three measures with lyrics: '— you — now,', '— and I'll', and a trailing dash.



Amaj7

1 B B(add4)

hold on - to it. Don't you

B C#m

let it pass — you by.


Amaj7 C#m Amaj7

2 B7 Amaj7

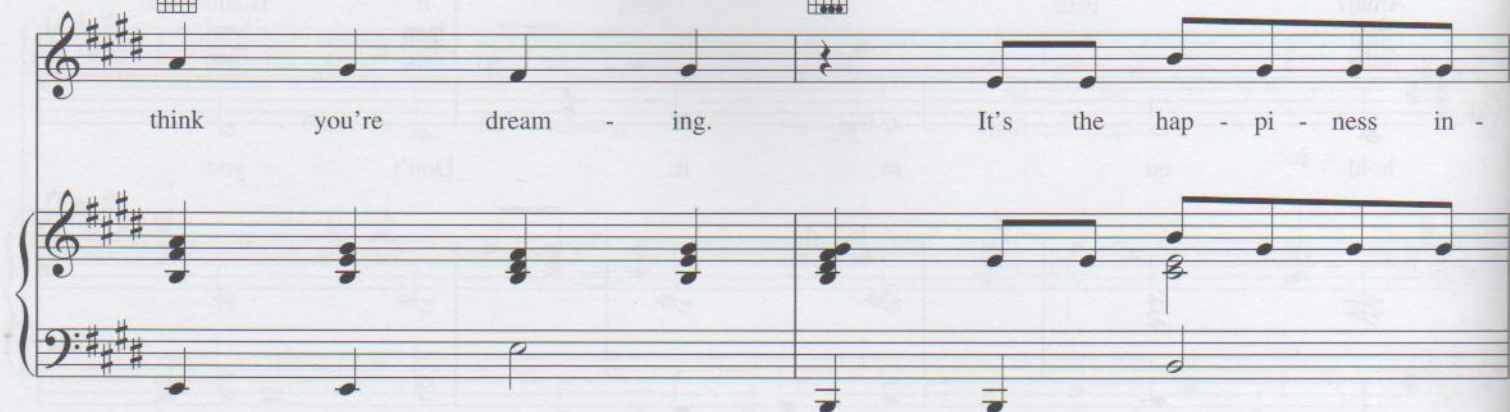
Don't you let it pass — you by. It's a state of bliss; you




E B



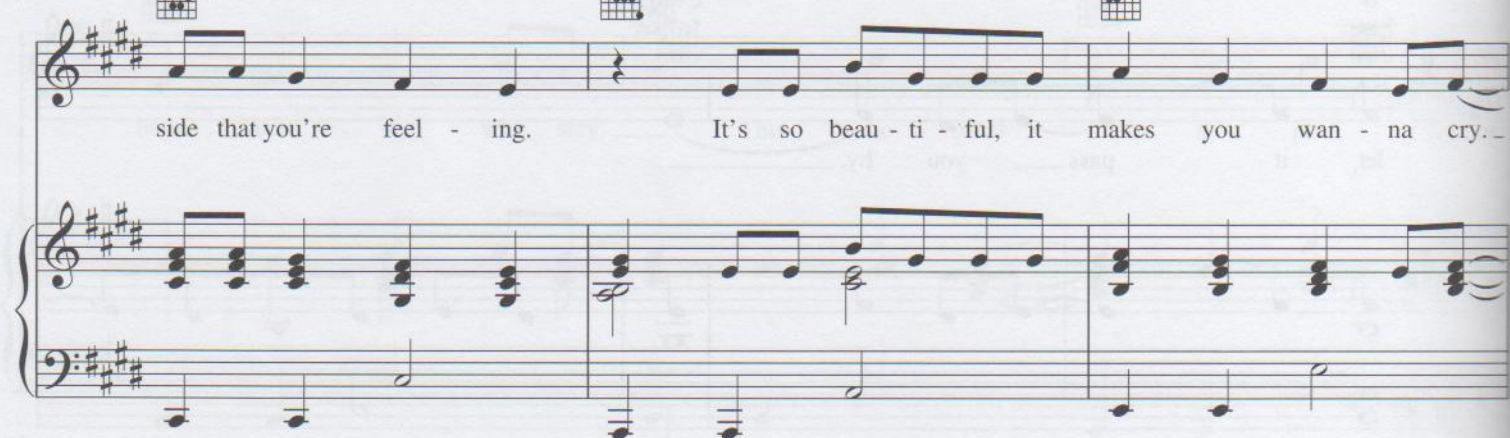
think you're dream - ing. It's the hap - pi - ness in -




C#m Amaj7 E




side that you're feel - ing. It's so beau - ti - ful, it makes you wan - na cry..




B Amaj7



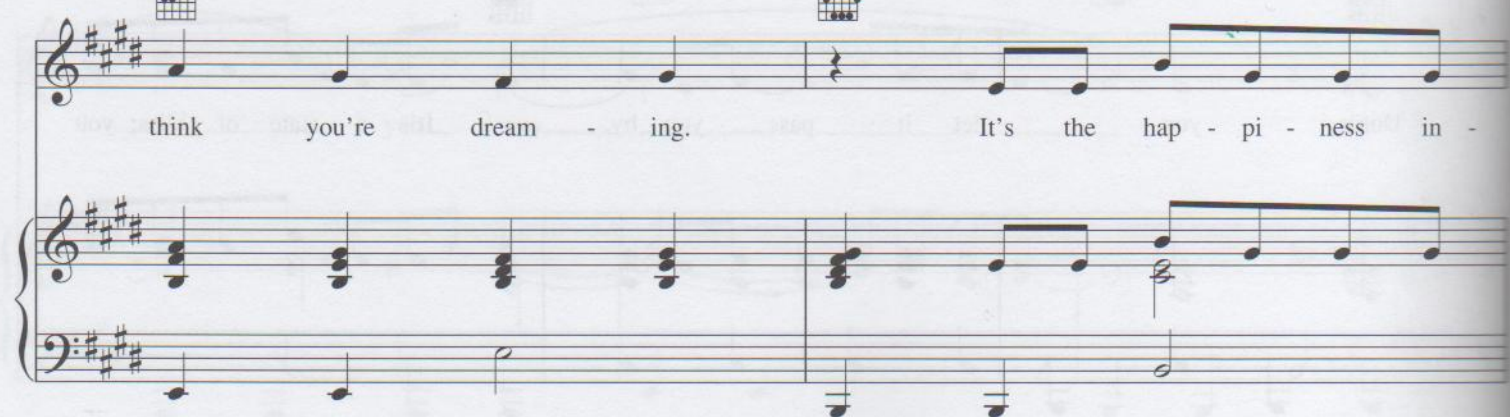
It's the state of bliss; you



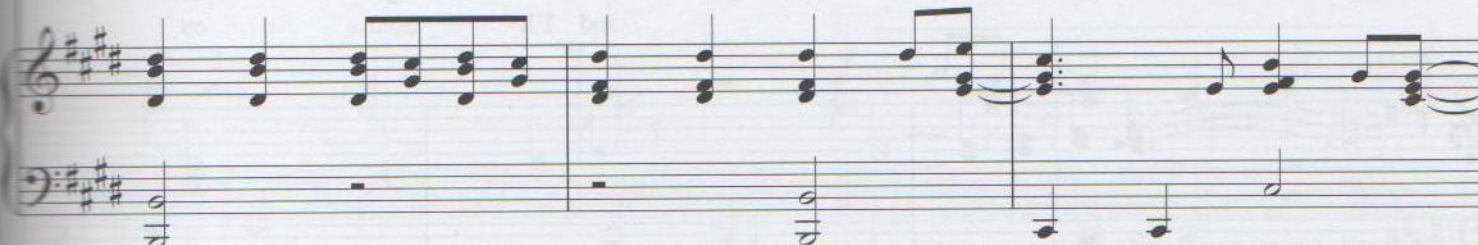
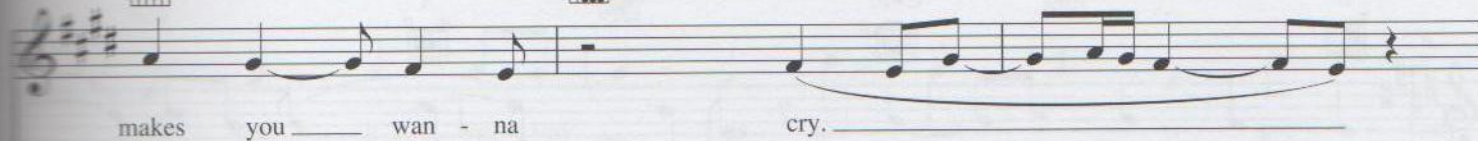
E B



think you're dream - ing. It's the hap - pi - ness in -











This in - no - cence — is bril - liant. —

Please don't go a - way, — 'cause I need — you — now, —

and I'll hold on -

to it. Don't you let it pass — you by. —



**C#m** **Amaj7** **E**

This in - no - cence is bril - liant. 1

**B** **C#m** **Amaj7**

hope that it will stay. This mo - ment is per - fect. 1

**E** **B** **C#m**

Please don't go a - way. I need 1

**A** **E** **B**



you now, and I'll 1



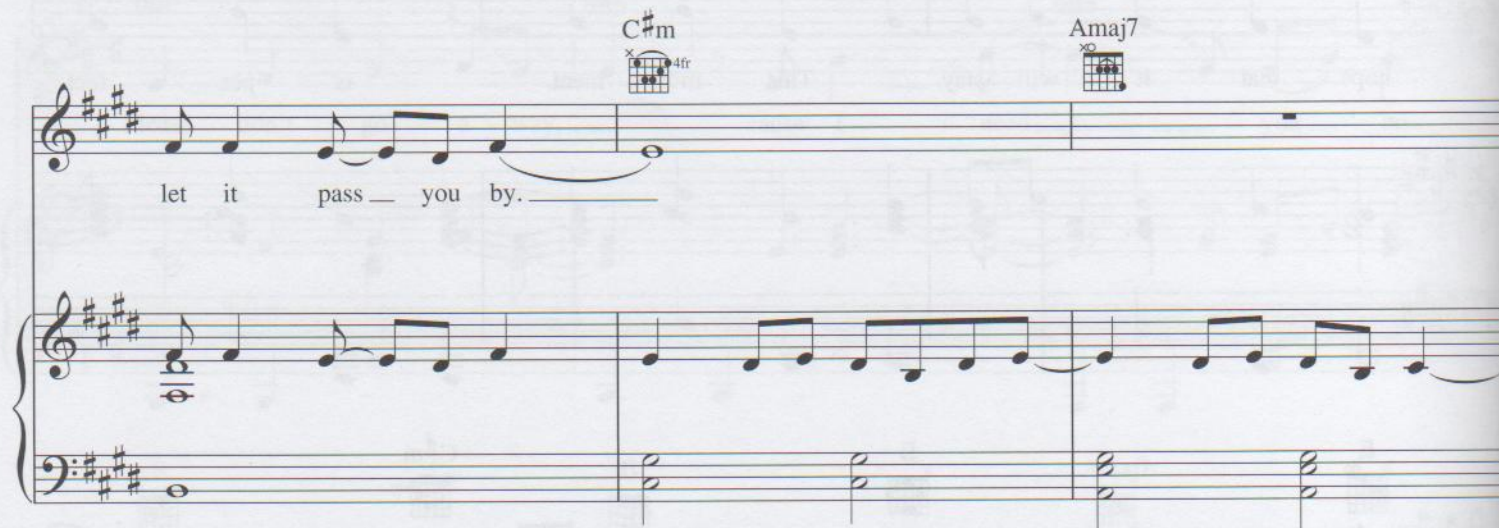
Amaj7  B 




hold on - to it. Don't you

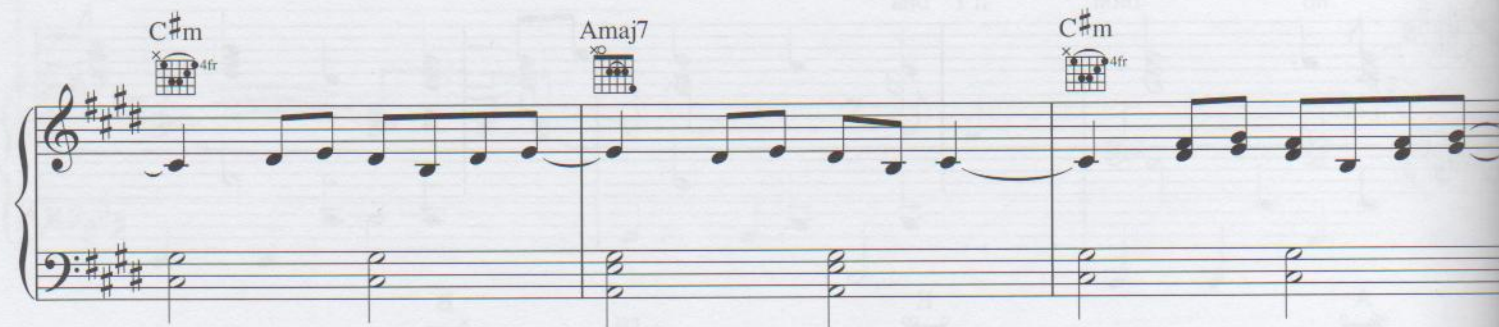


C#m  Amaj7 

let it pass — you by. —



C#m  Amaj7  C#m 



Amaj7  C#m  Amaj9 

*rit.*





# I DON'T HAVE TO TRY

Words and Music by AVRIL LAVIGNE  
and LUKASZ GOTTWALD

Fast

\* N.C.

I'm the one, I'm the one who knows — the dance.  
I'm the one who — tells you what — to do.

I'm the one, I'm the one, who knows — the prance.  
You're the one, you're the one, if I — let you.

I'm the one, I'm the one who wears — the pants.

\* Recorded a half step lower.





I wear the pants.

Am F6


A5 G5 C5

Hey Don't you, you fol - low me. dis - a - gree,

G5 C5

I'll take the lead, can't you see? be-cause you know it's all a - bout



D5  5fr

A5  5fr

me. Don't Be you at



G5  3fr

C5  3fr

ques - tion and me; \_\_\_\_\_  
my - beck and call. \_\_\_\_\_



G5  3fr

C5  3fr

I'm a you just do \_\_\_\_\_  
know - it - all \_\_\_\_\_ and it's what I say. \_\_\_\_\_  
and it's all your fault. \_\_\_\_\_



D5  5fr

A5  5fr

I don't care





Guitar chord diagrams: G5 (3fr), C5 (3fr)

Vocal line: what you're say - ing, I don't care

Piano accompaniment

Guitar chord diagram: G5 (3fr)

Vocal line: what you're think - ing. I don't care a - bout

Piano accompaniment

Guitar chord diagrams: C5 (3fr), D5 (5fr)

Vocal line: an - y - thing. - Get read - y, get read - y, 'cause I'm hap - pen - ing. \_\_\_\_\_

Piano accompaniment

Guitar chord diagrams: A5 (5fr), G5 (3fr), C5 (3fr)

Vocal line: I don't care what you're say - ing, I don't care

Piano accompaniment



G5



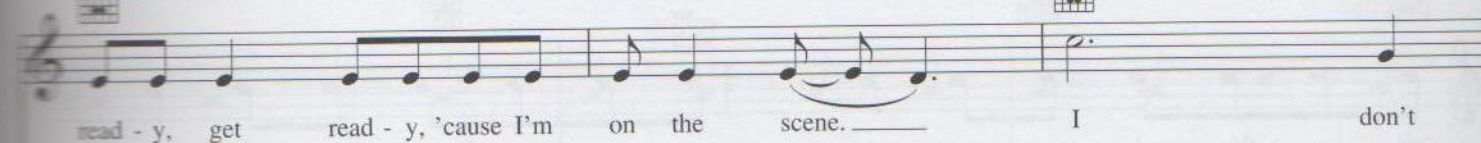
C5



D5



C5



E5



A5



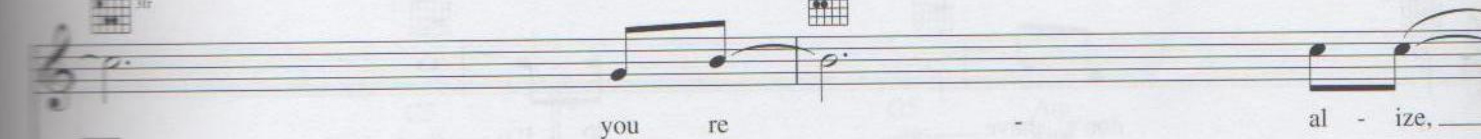
F5



C5



E5





A5



F5



First system of musical notation. The vocal line (treble clef) has a long note on a high staff line, spanning across the first and second measures. The piano accompaniment (grand staff) consists of a steady eighth-note bass line and a treble line with chords.

C5



G5



Second system of musical notation. The vocal line (treble clef) contains the lyrics "an - y - thing I wan - na do, an - y - thing I'm gon - na do,". The piano accompaniment (grand staff) features a steady eighth-note bass line and a treble line with chords.

A5



F5



Third system of musical notation. The vocal line (treble clef) contains the lyrics "an - y - thing I wan - na do, I do, and". The piano accompaniment (grand staff) features a steady eighth-note bass line and a treble line with chords. The system ends with a "To Coda" symbol.

C5



E5



A5



Fourth system of musical notation. The vocal line (treble clef) contains the lyrics "I don't have \_\_\_\_ to try. \_\_\_\_". The piano accompaniment (grand staff) features a steady eighth-note bass line and a treble line with chords.



## ONE FTHOS GIRLS

Sheet music for guitar and piano, featuring chords and musical notation.

**Chords and Fingerings:**

- C**: x o o o
- G7sus**: x x x x
- Am**: x x x x
- F6**: x x x x
- A5**: x x x x 5fr
- C5**: x x x x 3fr
- G5**: x x x x 3fr
- G7sus**: x x x x

**System 1:**

- Measure 1: Treble clef has a whole rest; Bass clef has a whole note chord (C).
- Measure 2: Treble clef has a whole note chord (C); Bass clef has a whole note chord (C).
- Measure 3: Treble clef has a whole rest; Bass clef has a whole note chord (C).

**System 2:**

- Measure 1: Treble clef has a whole note chord (Am); Bass clef has a whole note chord (Am).
- Measure 2: Treble clef has a whole note chord (F6); Bass clef has a whole note chord (F6).
- Measure 3: Treble clef has a whole note chord (C); Bass clef has a whole note chord (C).

**System 3:**

- Measure 1: Treble clef has a whole note chord (Am); Bass clef has a whole note chord (Am).
- Measure 2: Treble clef has a whole note chord (F6); Bass clef has a whole note chord (F6).
- Measure 3: Treble clef has a whole note chord (G7sus); Bass clef has a whole note chord (G7sus).


**System 4:**


- Measure 1: Treble clef has a whole note chord (A5); Bass clef has a whole note chord (A5).
- Measure 2: Treble clef has a whole note chord (A5); Bass clef has a whole note chord (A5).
- Measure 3: Treble clef has a whole note chord (A5); Bass clef has a whole note chord (A5).


**System 5:**


- Measure 1: Treble clef has a whole note chord (C5); Bass clef has a whole note chord (C5).
- Measure 2: Treble clef has a whole note chord (G5); Bass clef has a whole note chord (G5).
- Measure 3: Treble clef has a whole note chord (Am); Bass clef has a whole note chord (Am).





B7sus  2fr


C6 

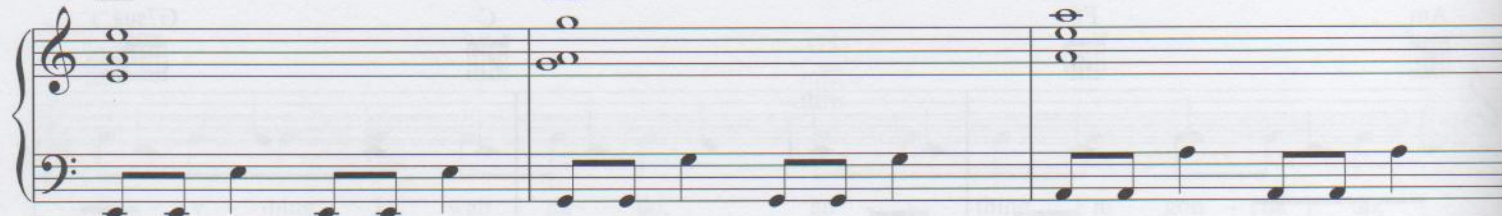
Dsus2 





Esus 

Gsus2 


A5  5fr




Am/B 

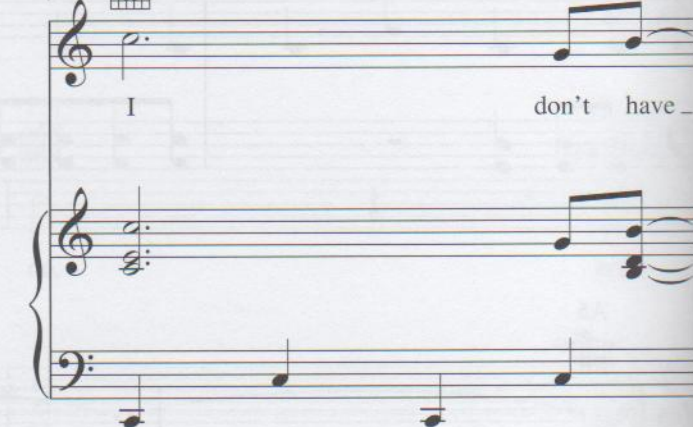
C/B 


D.S. al Coda





CODA C5  3fr

I don't have \_

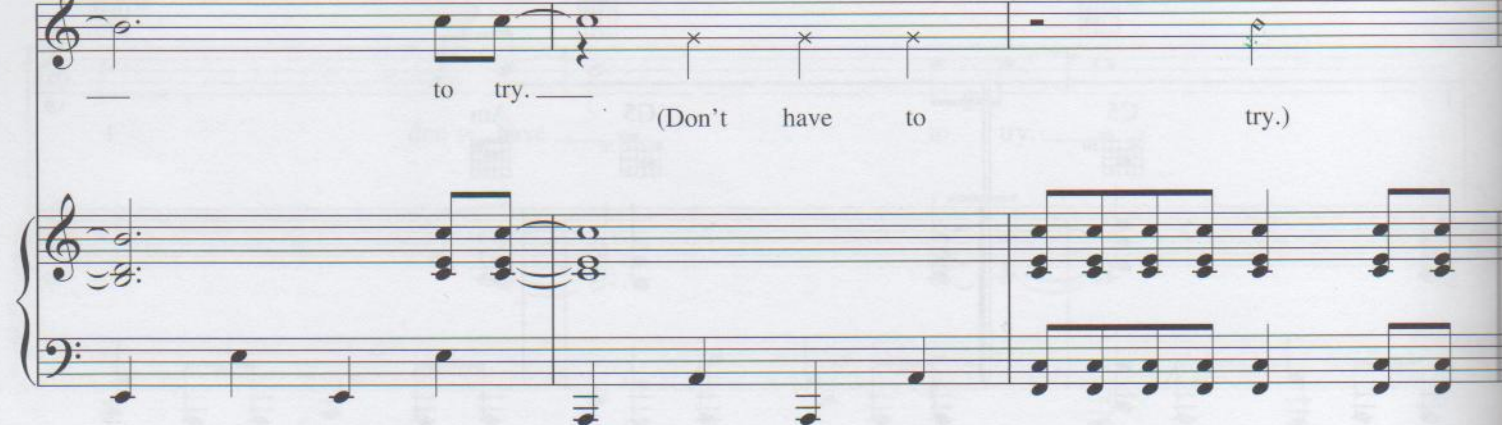


E5 

A5  5fr

Fmaj7(no3rd)  3fr

to try. (Don't have to try.)









Ab5



You on - ly at care least a - bout one thing: -  
that's what they say. -

C5



It's who you've seen or where you've been, -  
been a while, you're in de - ni -

Ab5



al, and who's got mon ey. -  
now it's too late. -

Eb5



I see that look in your eyes; -  
The way she looks, it makes you high. -



Ab5



it tells a mil - lion lies, —  
All the warn - ing signs, —

C5



but deep in side — I know why —  
'cause her blonde hair, — her blue eyes, —

Ab5



you're talk - ing to him, —  
it makes you wan - na die. —

Eb/G



Ab5



I know what { you're } all a - bout; — I  
she's



Adim

B $\flat$ sus

real - ly hope { he fig - ures } { you fig - ure } it out. \_\_\_\_\_ She's

E $\flat$ 5

F5

one of those girls, noth - ing but trou - ble.

A $\flat$ 5

Just one look and now you're see - ing dou - ble.

E $\flat$ 5

F5

A $\flat$ 5

Be - fore you know \_\_\_\_\_ it she'll be gone, \_\_\_\_\_



C5 3fr Bb5 6fr Eb5 6fr

off to the next one. She's so good that

F5 Ab5 4fr

you won't see it com - ing; she'll take you for a ride and

Eb5 6fr

you'll be left with noth - ing. You'll be bro -

F5 Ab5 4fr C5 3fr Bb5 To Coda

- ken, she'll be gone, — off to the next one.




1


E $\flat$ 5  6fr

F5 

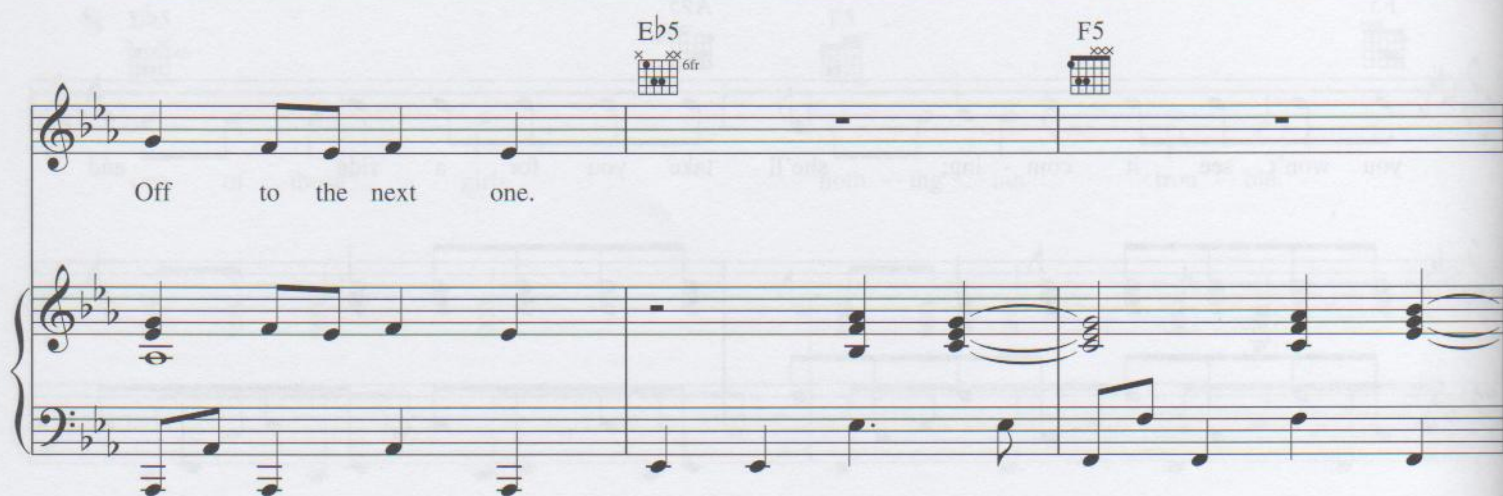
A $\flat$ 5  4fr




E $\flat$ 5  6fr


F5 

Off to the next one.

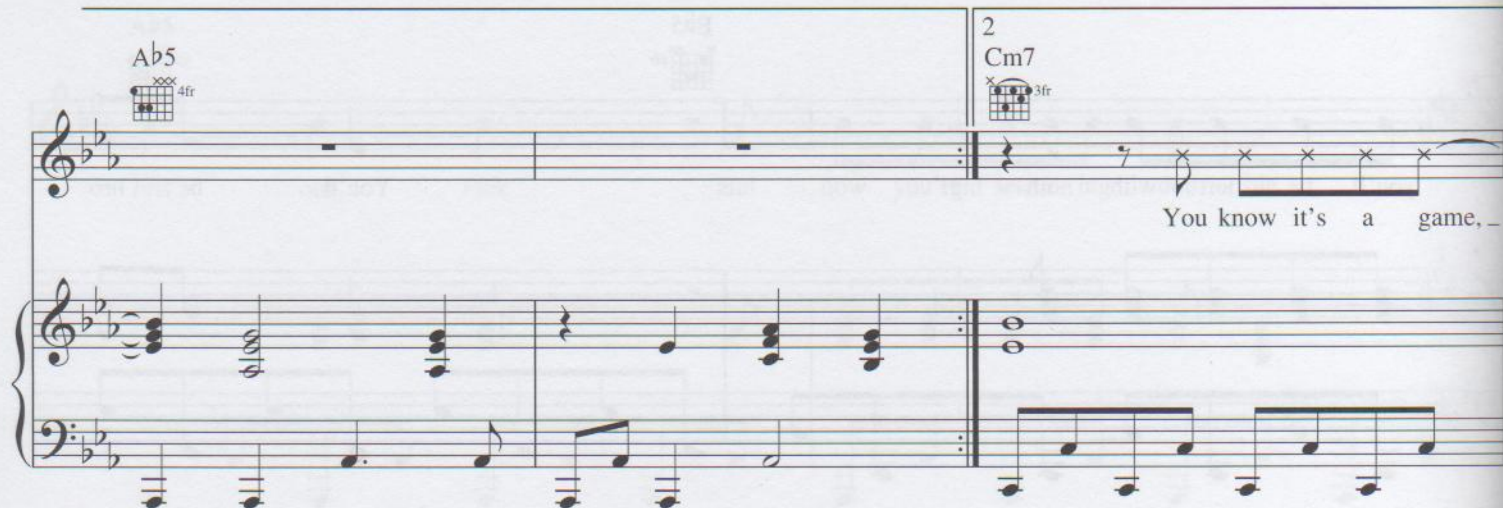



A $\flat$ 5  4fr

2

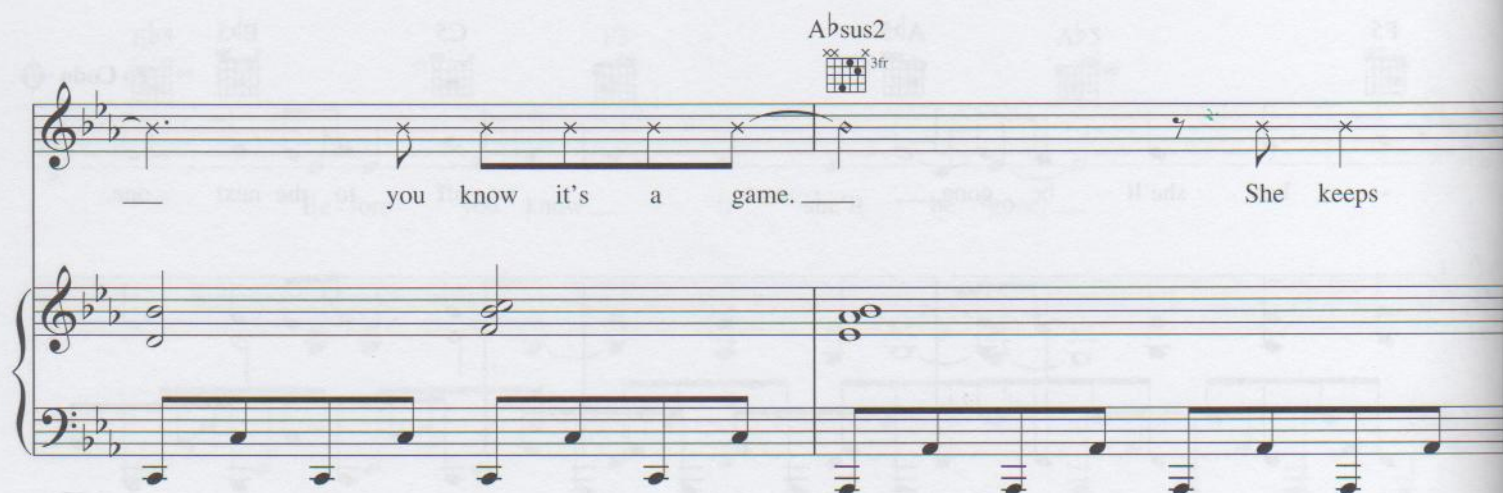
Cm7  3fr

You know it's a game, —




A $\flat$ sus2  3fr

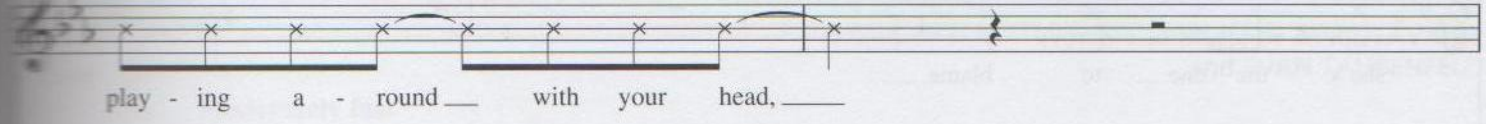
— you know it's a game. — She keeps






# CONTACTUS

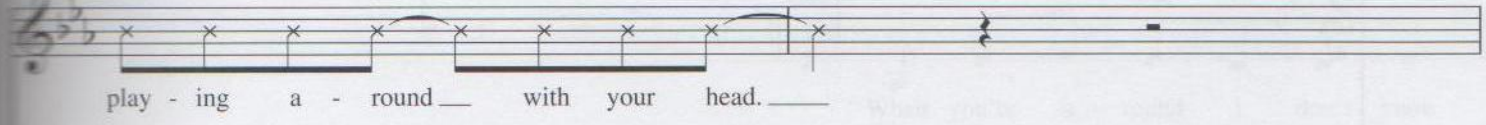
**E $\flat$**   




play - ing a - round with your head, \_




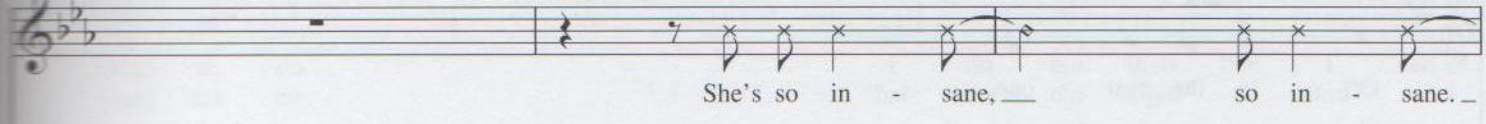
**B $\flat$**   




play - ing a - round with your head. \_




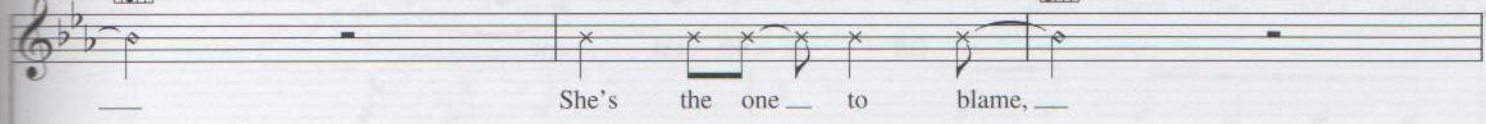
**Cm7**  




She's so in - sane, so in - sane. \_



**Absus2**  




She's the one to blame, \_

**E $\flat$**   








D.S. al Coda

she's the one — to blame. — She's

CODA

Eb5



Ab5



Cm7



Ab5



Bb5



Eb5



Ab5



Off to the next one.

C5



B5/F#



Bb5/F



Eb5



Off to the next one. —



# CONTAGIOUS

Words and Music by AVRIL LAVIGNE  
and EVAN TAUBENFELD

Moderately fast

D/F# G5 D D/F# G5  
 When you're a - round I don't know  
 They all say that you're no  
 what to do.  
 good for me,  
 I do not think that I can  
 but I'm too close to turn a -  
 wai - ai - ait  
 rou - ou - ound.  
 to go o - ver and to  
 I'll show them they don't know

\* Recorded a half step lower.



**D** **D/F#** **G5**

talk to you. — I do not know what I should  
an - y - thing; — I think I've got you fig - ured

**D** **D/F#** **G5**

say, out. and — } I walk out — in si - lence. — That's  
So — }

**D5** **A5** **D/F#**

when I start to re - al - ize — what — you bring to — my

**G5** **D**

life. — Damn, this guy can make me { cry - smi -













y - y - } It's so con -  
 i - ile.






ta - gious. I can - not get it out

of my mind. It's so out - ra - geous. You





make me feel so { high  
 high.



1 2

all the time.

G D(add4) G

I will give you ev - 'ry - thing. I will treat you







D(add4) G D(add4)

right. If you just give me a chance,

F#7(no3rd)







I can prove I'm right. It's



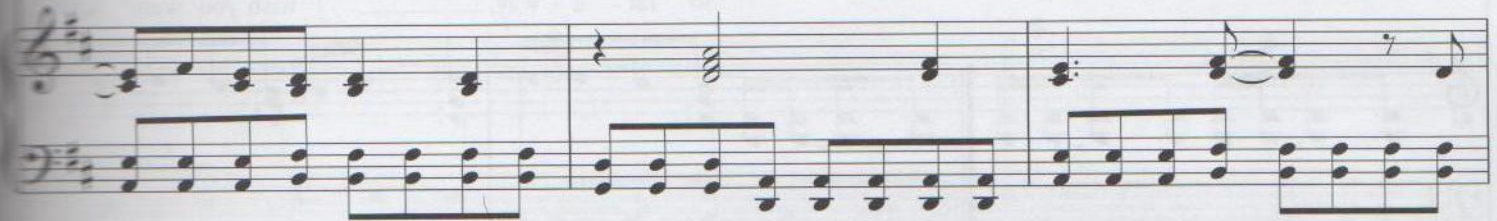









so con - ta - gious. \_ I can - not get \_ it out \_




\_ of my \_ mind. It's so out - ra - geous. \_ You



make me \_ feel \_ so \_ high. \_





It's \_ high \_ all the time. \_








# KEEP HOLDING ON




from the Twentieth Century Fox Motion Picture ERAGON

Words and Music by AVRIL LAVIGNE  
and LUKAS GOTTWALD




Moderate Rock

**G5**  **G5/F#**  **G5/E** 




*mp*

**G5/C**  **G5**  **G5/F#** 

You're not a - lone. To-ge-th - er we stand. —  
So far a - way, I wish you were here. —

**G5/E**  **G5/C**  **G5** 

I'll be by your side, you know I'll take your — hand. When it gets cold —  
Be - fore it's too late, this could all dis - ap - pear. Be - fore the doors close —

**G5/F#**  **G5/E**  **G5/C** 

— and it feels like the end, — there's no place to go — you know I won't give —  
— and it comes to an end, — with you by my side — I will fight and de -



Em7 Csus2 Em7

in. fend. No, I'll fight and give de in. fend.

Csus2 D7sus G5 G5/F#

Keep hold - ing

Em7 Csus2 G5

on 'cause you know we'll make it through, we'll make it through. Just

G5/F# Em7 Csus2

stay strong 'cause you know I'm here for you, I'm here for you.



G5 G5/F# Em7

There's noth-ing you can say, noth-ing you can do. There's no oth-er way when it comes -

Csus2 G5 G5/F#

to the truth so keep hold - ing

Em7 Csus2 To Coda Am

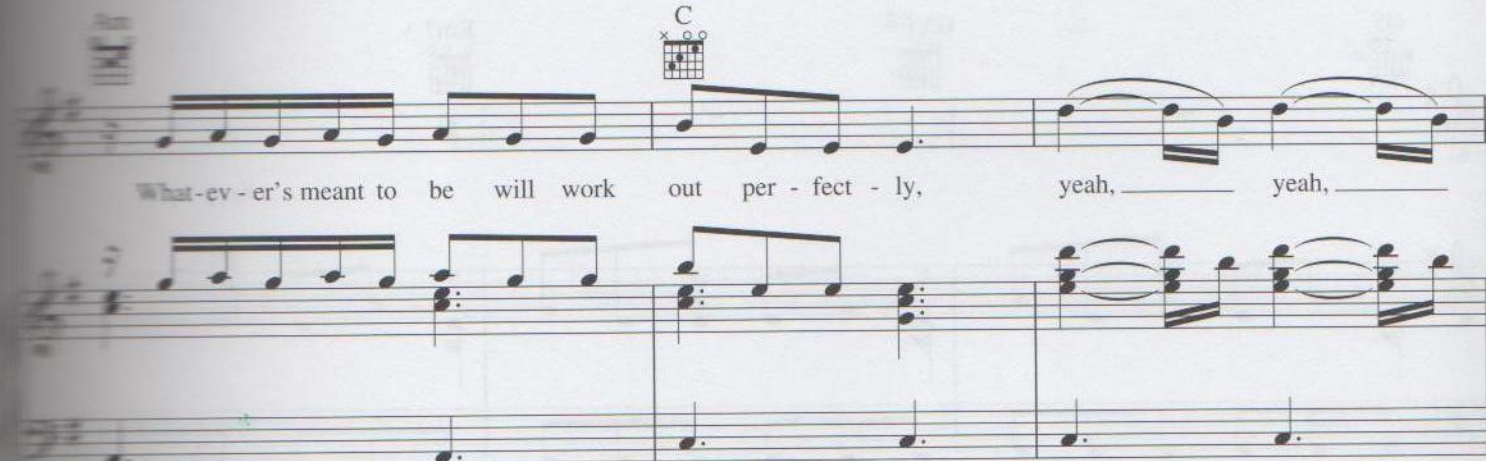
on 'cause you know we'll make it through, we'll make it through. Hear me when I say, when I say

C Am Em

I be - lieve that noth-in's gon - na change, noth-in's gon - na change des - ti - ny. —



What-ev - er's meant to be will work out per - fect - ly, yeah, \_\_\_\_\_ yeah, \_\_\_\_\_



yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ La, da, da, da, \_\_\_\_\_ la, da, da, da, \_\_\_\_\_

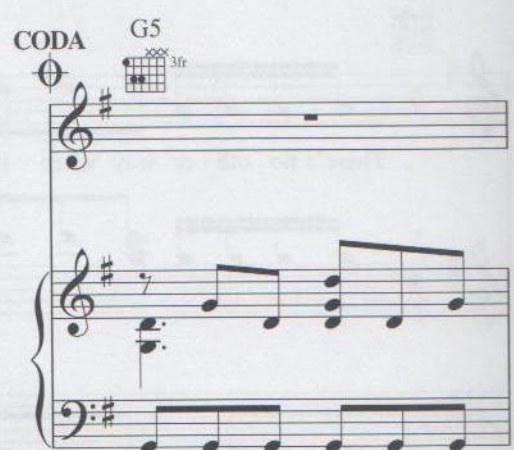


la, da, da, da, \_\_\_\_\_ da, da, da, da, \_\_\_\_\_

D.S. al Coda



CODA



Keep hold - ing on. \_\_\_\_\_







Keep



hold - ing on. \_\_\_\_\_ There's noth-in' you can say, noth-in' you can do. \_\_\_\_\_



There's no oth - er way when it comes \_ to the truth \_ so keep



hold - ing on \_ 'cause you know we'll make it through, we'll make it through. \_